

# The New Amberola GRAPHIC

Winter  
Number

See  
Dated  
Auctions in  
This Issue!

Deadline for  
Next Issue:  
APRIL 1

January, 1990

Feature: Orlando Marsh: Forgotten Pioneer      pages 3 - 14

also in this issue:

Vintage Vignettes: "Season's Greetings" from Reinald Werrenrath.....	15
"Commercial" Discovered on Brown Wax Cylinder.....	17
Life in the Orthophonic Age: Collecting Orthophonics....	17
Here and There.....	18
In Review.....	20
Obituaries.....	21

January, 1990  
(Winter)

# The New Amberola Graphic

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Display boxes measure 3 $\frac{1}{2}$ " wide by 5" long before reduction. We will type your ad, or you may prepare it yourself. Simple illustrations may also be included. Be sure all ad copy to be reproduced is in black ink, sharp and clear. Border must not exceed 3 $\frac{1}{2}$  x 5 for single boxes. Two or more boxes, vertically or horizontally (i.e., 3 $\frac{1}{2}$  x 10 or 7 x 5), multiplied by the one box rate.

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22, 23, 27, 28, 29, each	.35
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30 through 42, ea.	.50
26	.40
43 through 70, ea.	.75

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

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11. I certify that the statements made by me above are correct and complete		
Signature and Title of Editor, Publisher, Business Manager, or Owner Martin F. Bryan		

# ORLANDO R. MARSH

## Forgotten Pioneer

By Martin Bryan

The history of the evolution of recorded sound is full of forgotten and near-forgotten tinkerers, inventors, promoters, businesses, and so forth, many of whom are mere footnotes (if that) in historical accounts of the industry. Indeed, the venerable From Tinfoil to Stereo doesn't even mention the name of Orlando R. Marsh. And yet, Marsh made at least two pioneering contributions to the industry: (1) He developed and (2) put to commercial use the first electrical recording system in this country.

Perhaps it is because he was not backed by the fortunes of the Bell Telephone Laboratories and the Victor Talking Machine Company, that he worked pretty much on his own in Chicago rather than in an industrial complex in the East, and that his products emanated from the Midwest and did not receive strong nationwide distribution that he is almost unknown to collectors today.

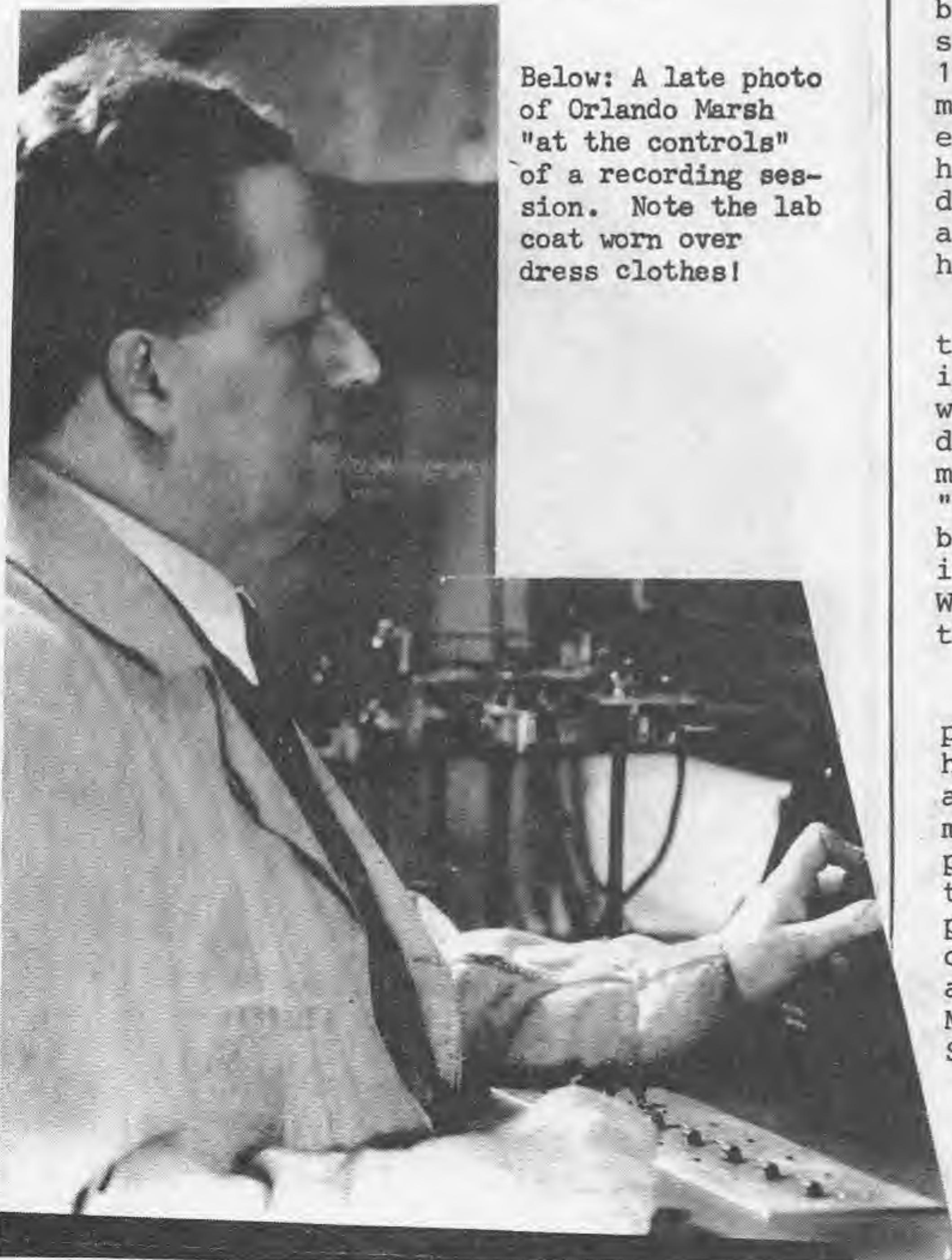
Collectors who anticipate an indepth biography of this fascinating man will be disappointed, for we know little more about him now than when we started. We know that he was born in Peoria in 1881, that he may have had some connection with recording as early as 1914, that he was involved with developing and marketing a universal attachment to play lateral and vertical records (see first letterhead), that his business had at least three different Chicago locations, that he was still active in recording as late as 1936, and that he died in Wilmette, Illinois on Sept. 8, 1938.

On the other hand, there are some indications that Marsh may have been a bit of an enigma even during his lifetime. His daughter, who evidently supplied the information for his death certificate, knew nothing about Marsh's mother. She also described his business as "electrical" rather than "recording." A very brief obituary in the New York Times gave an incorrect age of 55, and even his own town of Wilmette didn't carry an obituary for him in the local paper!

In any event, we are happy to be able to publish as much about Orlando Marsh as we have. We believe in spite of its scrapbook appearance, this issue of the GRAPHIC contains more about the man and his work than anything published heretofore. We are greatly indebted to the following collectors for supplying printed matter, photographs, information, record labels, ideas, and more: William R. Bryant, David Goldenberg, Max Vreede, Barry Moore, George Blacker, Richard Markow, and Tom Saunders.



A young Orlando Marsh, Chicago, 1904



Below: A late photo of Orlando Marsh "at the controls" of a recording session. Note the lab coat worn over dress clothes!

**MARSH**  
LABORATORIES, INC.

Advertising flyer, circa 1924, originally measuring 16 3/4" x 9 3/4". Printed in black ink with red highlights. Note the reference to ten years of experimenting, which would place Marsh's initial work with recording around 1914.

# Jesse Crawford Organ Records

played on

## Chicago Theatre Organ

### Something New:

In introducing our pipe organ records to the public we present a product representing ten years of experimental and research work and costing many thousands of dollars.

Before it became possible for you to hear a good reproduction of a pipe organ it was necessary to invent and perfect an entirely new system of recording.

Through the courtesy of Messrs. Balaban & Katz, we are able to present records of the great Chicago Theatre Organ, played by Mr. Jesse Crawford. This magnificent instrument was especially designed and built for the Chicago Theatre by the Rudolph Wurlitzer Company and contains every effect and combination to produce sacred, classical or popular organ selections.

Outside of great cities, the public has never heard the pipe organ except as an instrument for church or concert, and is unfamiliar with the orchestral organ with its multitude of special effects.

To Mr. Jesse Crawford belongs the credit of having discovered and developed a new field for pipe organ use, and largely through his efforts has the orchestral organ been developed until it has reached its present supremacy.

We will follow this first release of records with sacred, classical and popular numbers played by Mr. Crawford, which will cover the entire range of this instrument.

We want you to become better acquainted with Mr. Crawford and the Chicago Theatre Organ, and appreciate this opportunity of virtually placing *Mr. Crawford and this instrument in your home*, subject to your command.

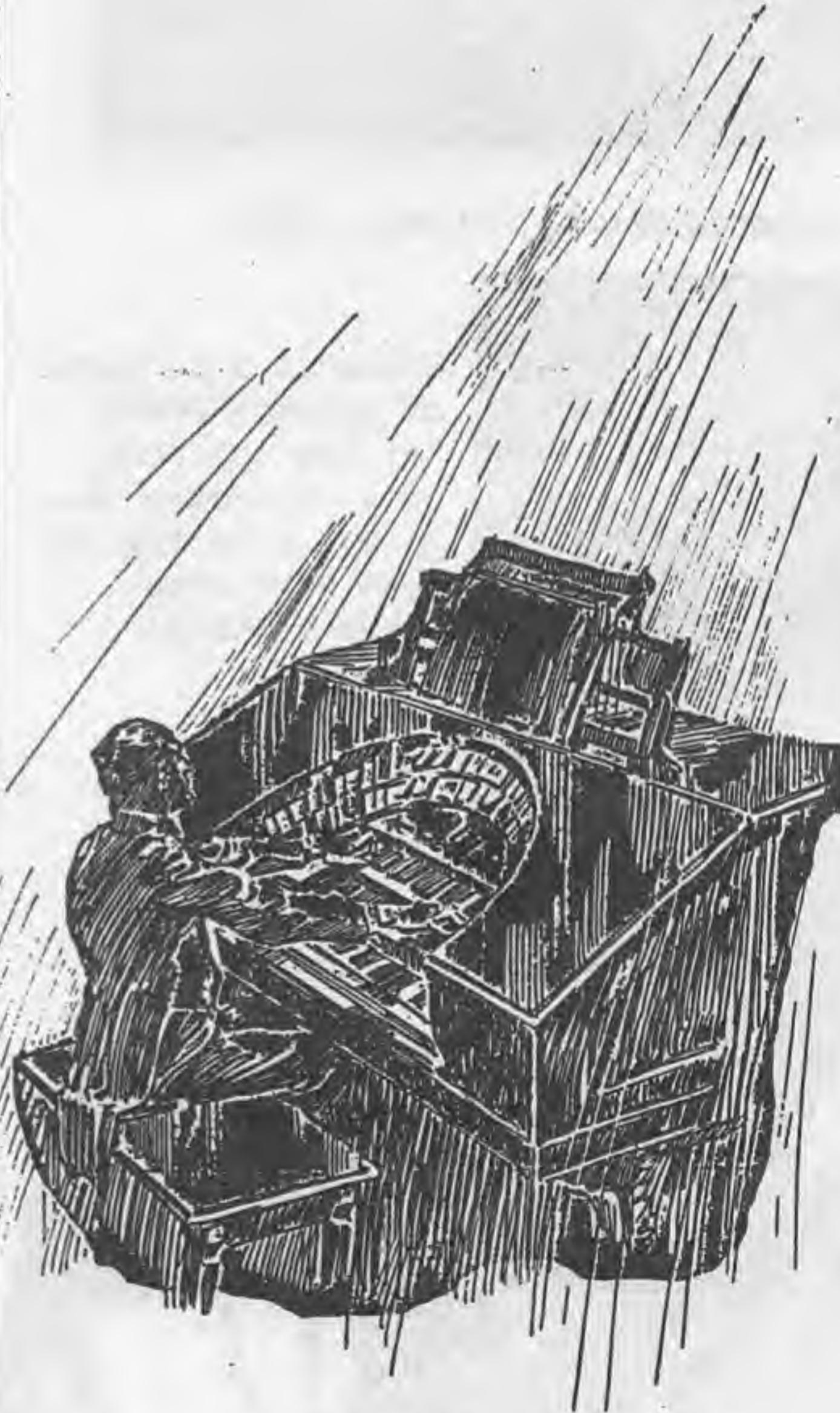
MARSH LABORATORIES, INC.

*Makers of*

### AUTOGRAPH RECORDS

308 South Wabash Ave. • 625 Kimball Bldg.

Phone: Wabash 3524



### Just Released:

Humoresque

The World Is Waiting for the Sunrise

A Kiss in the Dark

The One I Love Belongs to Somebody Else

Don't Mind the Rain

You're in Kentucky

### Marsh Recordings

It is not our intention to even attempt to do a discography of Marsh recordings. As this project developed, it became more and more apparent that the recordings made by Marsh's studio were far more prolific and diverse than was once believed. In fact, we are beginning to think that those records which have already been documented represent just a tip of the iceberg!

While it is evident that some Marsh records were marketed by Marsh, the bulk of the recordings seem to fall into two categories: 1) Personal recordings made for individual clients who then distributed them on their own (through the mail, through their own music shops, at dance halls, churches, etc.); 2) Masters made in Chicago by Marsh for other labels (most notably Paramount). Then, by 1930 or so, most Marsh recordings were various types of radio transcriptions.

In his American Record Label Book, Brian Rust opines that Marsh may have begun recording as early as 1921. But were all Marsh masters electrically recorded? Probably not, though there is evidence to suggest Marsh was experimenting with electrical recording right from the beginning. However, the quality of recording varies tremendously from record to record. I have heard some masters which give all the aural evidence of being acoustic recordings. But were these just the result of primitive and/or poor quality electrical recording? I think not. Early Marsh electrics have a kind of pinched high-frequency sound with almost no bass response. Years ago I read something (I've forgotten where) which suggested Marsh developed his electrical system mainly in order to record the theatre organ. It may be that in early years the electrical equipment was limited to organ recordings, a few tests of the equipment with various other artists, and the remainder were recorded by the traditional acoustic method.

There's little doubt, however, that Marsh was proudest of his organ recordings. This is evident through the widespread distribution they had, both on Marsh's "Autograph" label and under various other labels (see #19, #22, #23 & #24), as well as in various company literature. These recordings were apparently made starting early in 1924--a full year before Victor initiated electrical recording--using Jesse Crawford and Milton Charles. (Master numbers suggest that Charles actually preceded Crawford, though these numbers may not have been used in strict sequence.) For the times, the sound is quite good...certainly better than Crawford's later acoustic sides for Victor. Though they lack the full bass of subsequent Orthophonic and Viva-Tonal recordings by Crawford and Charles, there is a fullness to them and, most uncanny, a bit of the acoustic ambiance of the Chicago and Tivoli Theatres!

Several of the jazz sides recorded by Marsh are so scarce and desirable today that they have become some of the most valuable acquisitions a jazz collector can make. An Autograph by King Oliver or a Rialto by Jelly Roll Morton would probably fetch enough money on the collector's market to pay a Vermont heating bill for an entire winter!

At some point, probably around 1926, Marsh seems to have switched from Autograph to Electra for his in-house label. And apparently many of his radio transcriptions use plain white labels with no logo or trade name.

Not all Marsh recordings are easily identifiable--especially if they lack any sort of matrix numbers in the wax. A Chicago address such as on labels #25 and #26 is a good starting clue. Max Vreede offers this

suggestion: "Generally, Marsh records have a sunken label and a single circular catch-groove not connected to the recording groove, but this applies also to other makes of records and is not conclusive evidence of a given record being Marsh-recorded." A Paramount, Puritan, or Broadway record from 1923-24 with a thin sound might be a Marsh recording, especially if it's of a Chicago artist (we believe that Alex Christensen's are from Marsh). And yet, everything could add up and still not be from Marsh. We are still wondering, for example, about the Wallace Reducing Records from the 1920s.

For further reading about Marsh recordings, see the following:

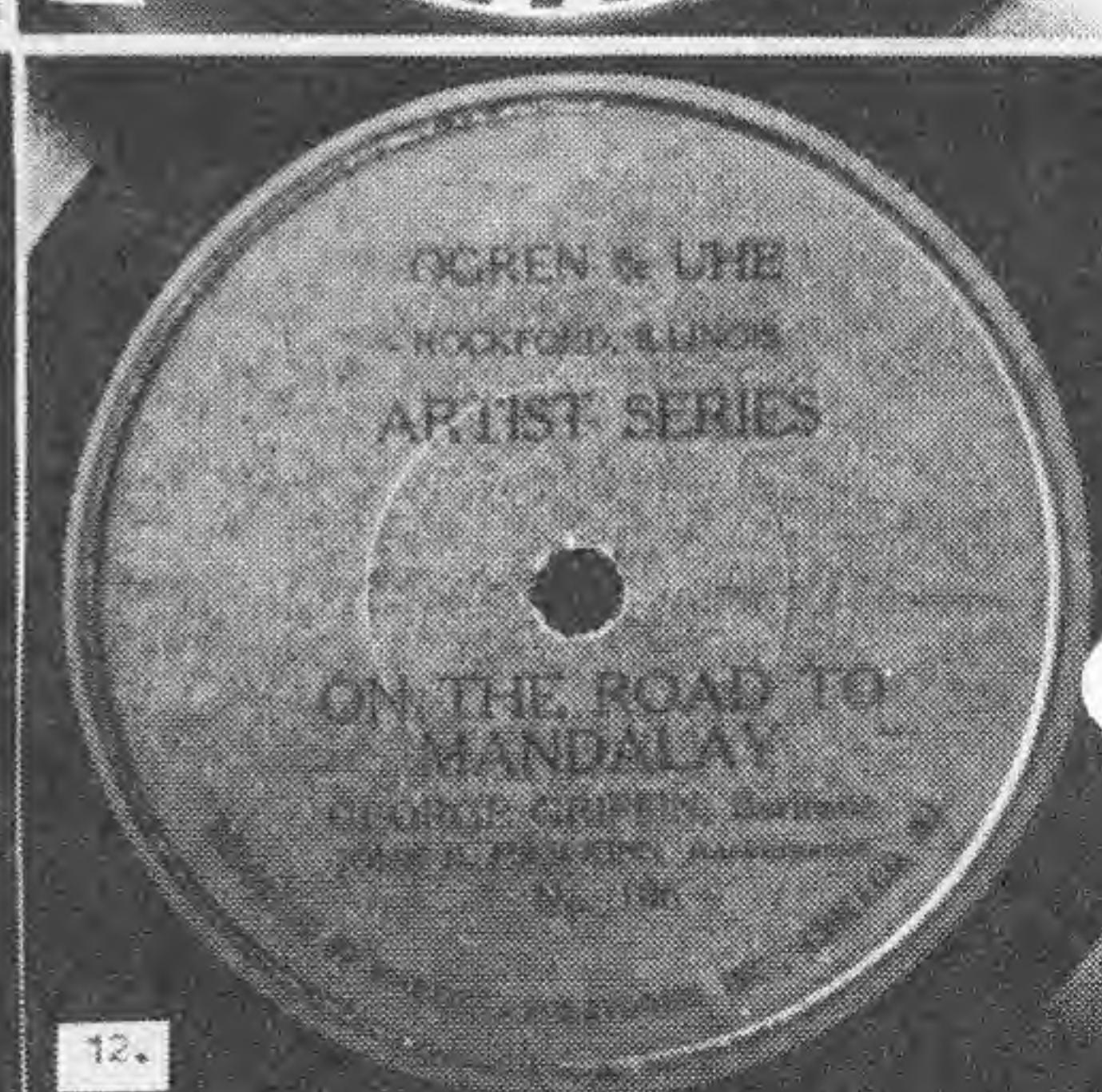
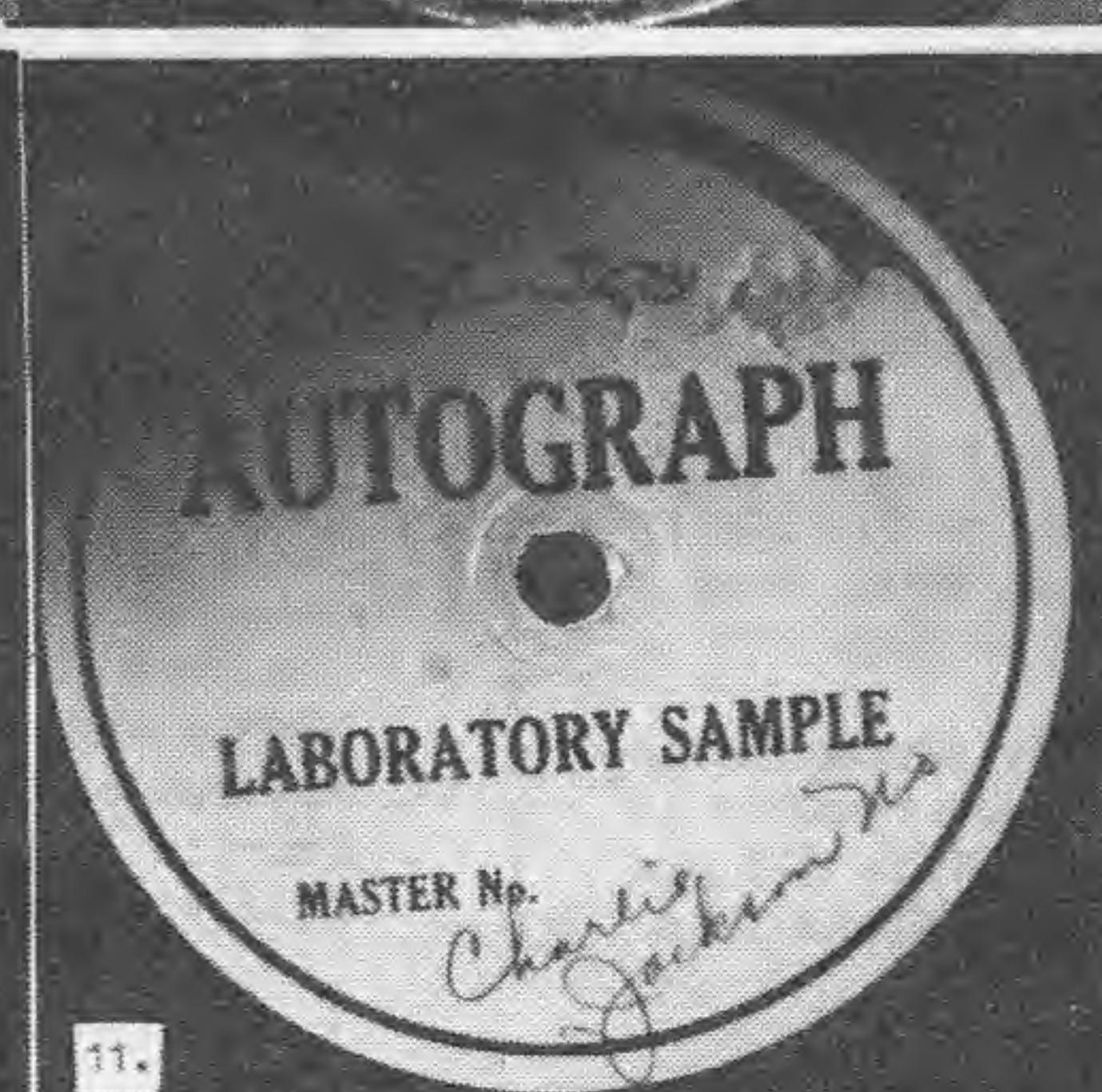
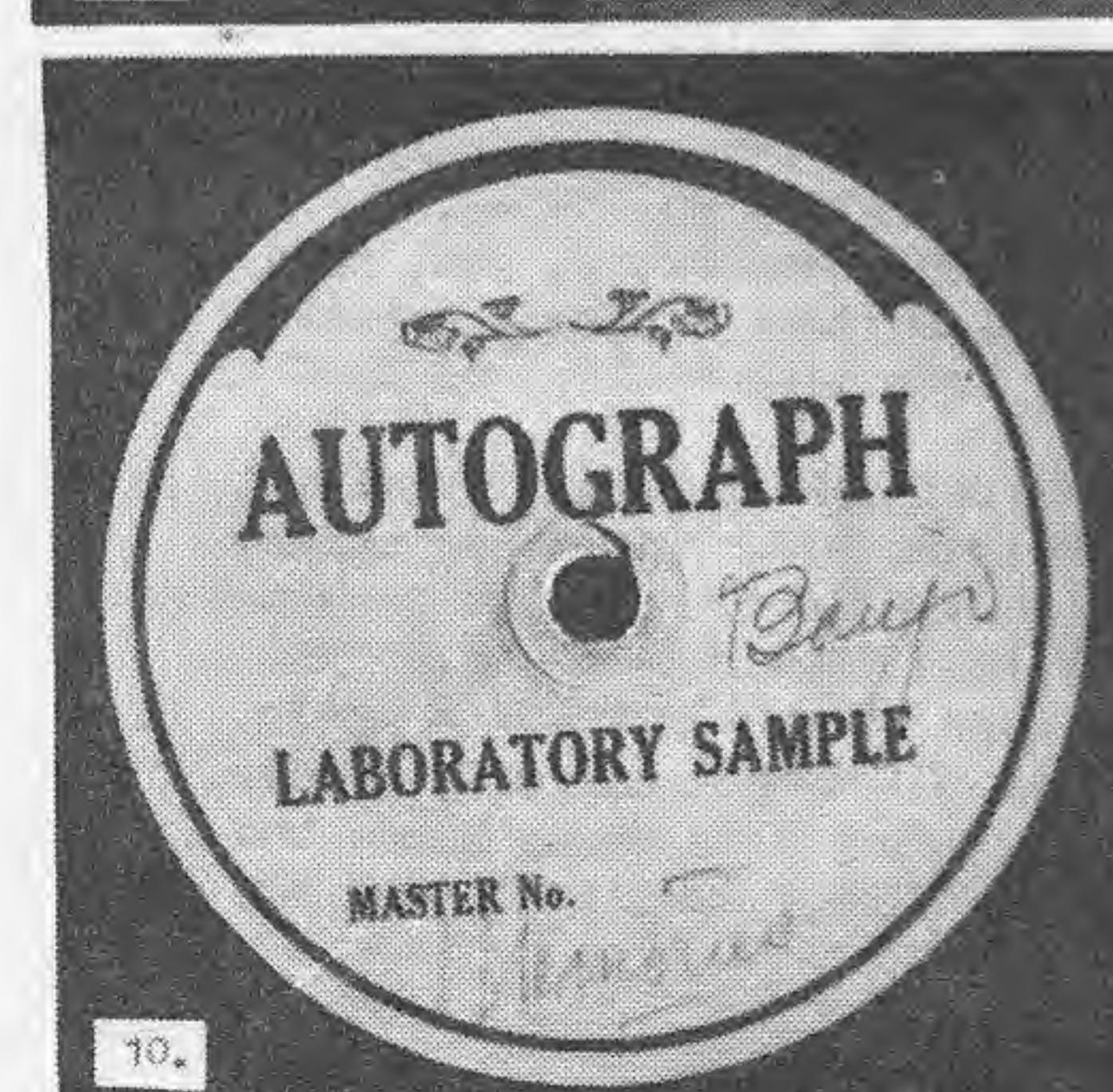
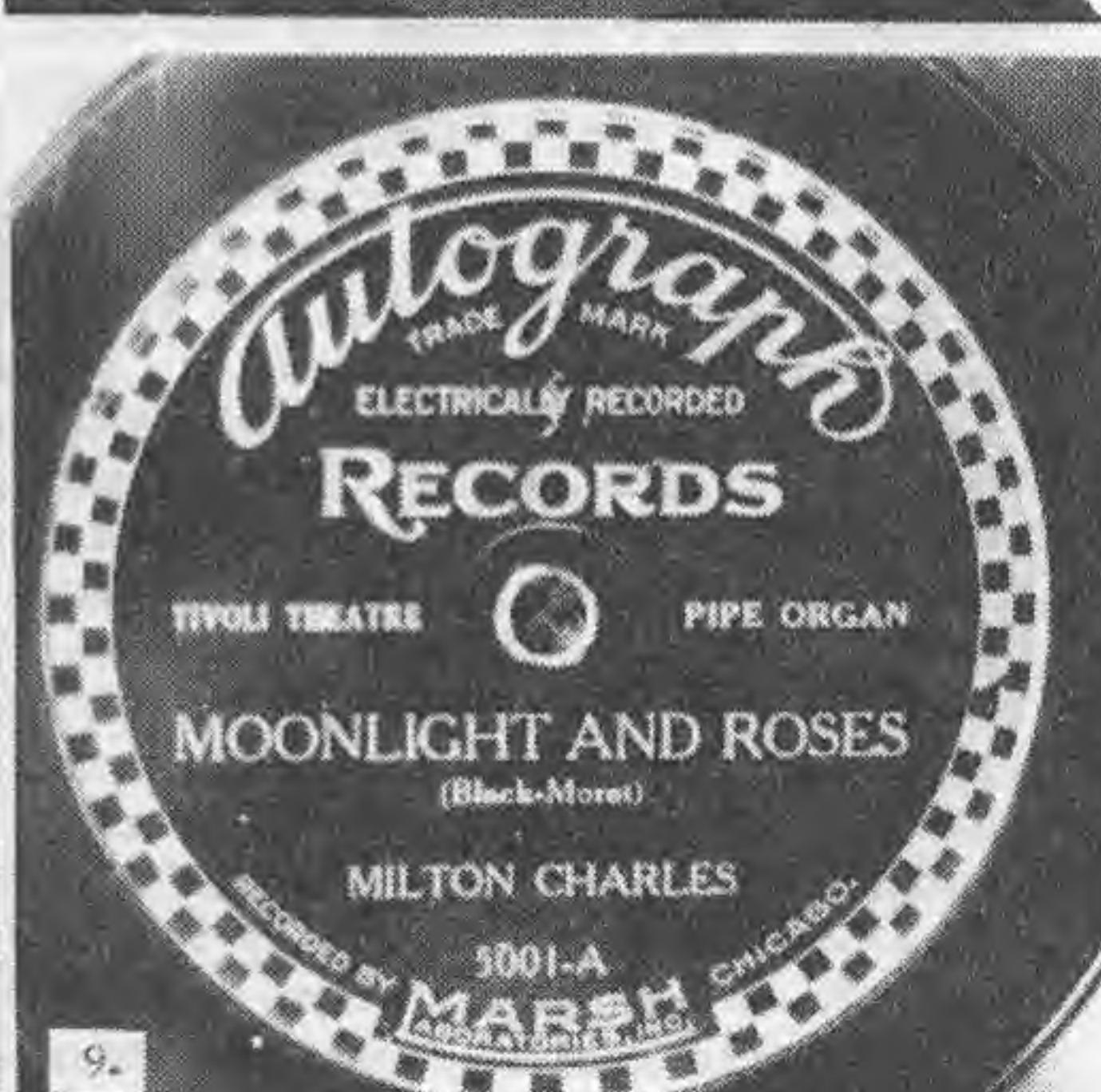
- Henry Henriksen's initial Autograph discography in Record Research issue 153/4 (Record Research, 65 Grand Avenue, Brooklyn, NY 11205)
- Stephen Calt's Paramount article, part 2, in 78 Quarterly which details the Marsh-Paramount connection, and includes another photo of Marsh (78 Quarterly, P.O. Box 283, Key West, FL 33041)
- Brian Rust's The American Record Label Book (also from Record Research); Guide to Discography (Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881); and Jazz Records 1897-1942 (Arlington House; out of print?)

### Our Label Illustrations

(note: items 1 through 15 and 17 come from Max Vreede)

1. Red and gold label. Single-sided. Matrix #166. The earliest issued matrix of Marsh origin I've seen. (Earliest matrices known are 30 and 35, used on a Marsh or Autograph test)
2. Dark-red and gold label. Matrix no. 210. Reverse: In the Garden, Sung by Schooler and Potter. Piano Accomp. C. M. Jones (who is, of course, Clarence M. Jones). Matrix no. 216. I have another Messiah Sacred Record, blue and gold, the label saying Price \$1.00.
3. Red and gold label. Single-sided. Matrix no. 396.
4. Black and gold label. Matrix no. 439. Note that while this is on the Autograph label, it bears just the word MARSH and the legend ELECTRICALLY RECORDED above the center hole, while the normal place for the Marsh manufacturing credit along the bottom edge of the label is taken by THE NEW YORK RECORDING LABORATORIES, INC. PORT WASHINGTON, WIS., the manufactureres of Paramount!
5. Reverse of 4. Matrix no. 581.
6. FOR SAMPLE USE ONLY label. Red and gold. Unknown male vocalist.
7. Maroon and gold label. Matrix no. 546. Reverse is Part II of the same, matrix no. 547.
8. Maroon and gold label. Matrix no. 578-2. Note that this has a take number. Reverse is Pilgrim's Chorus by the same artist, matrix no. 573-2.
9. Maroon and gold label. Matrix no. 908. Note that the word MARSH now follows a circular rather than a straight line. Note also mention of ELECTRICALLY RECORDED.
10. AUTOGRAPH LABORATORY SAMPLE label. White with blue lettering. Matrix no. 936. This is an unknown white banjoist playing first what is presumably the tune "Memories," then goes on into "Nola," then stops and does the whole routine again.
11. Reverse of number 10. Matrix no. 948. (Papa) Charlie Jackson playing "I'm Going Where the Chilly Winds Don't Blow," similar to but NOT iden-

6.





13.



14.



15.



16.



18



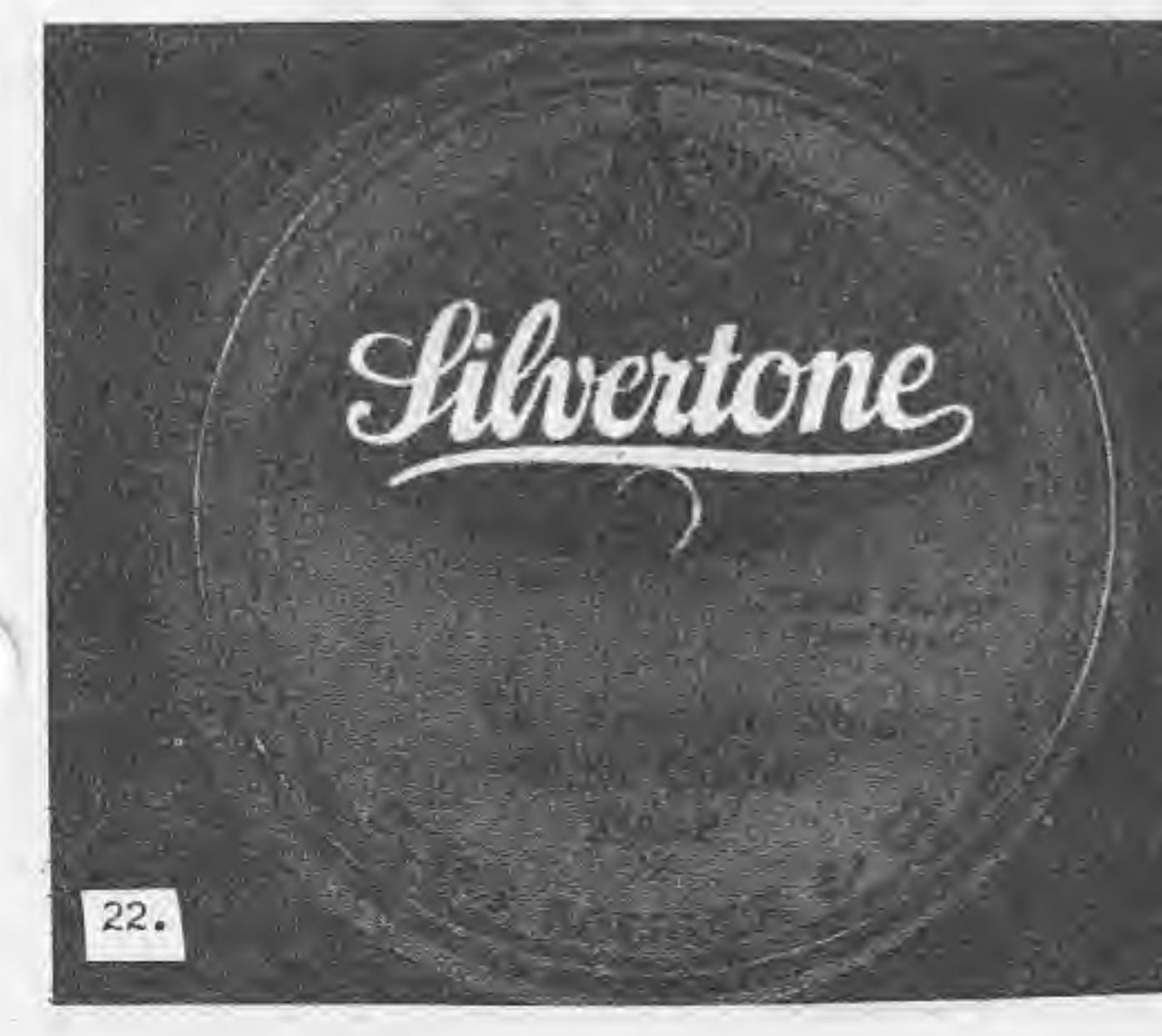
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21

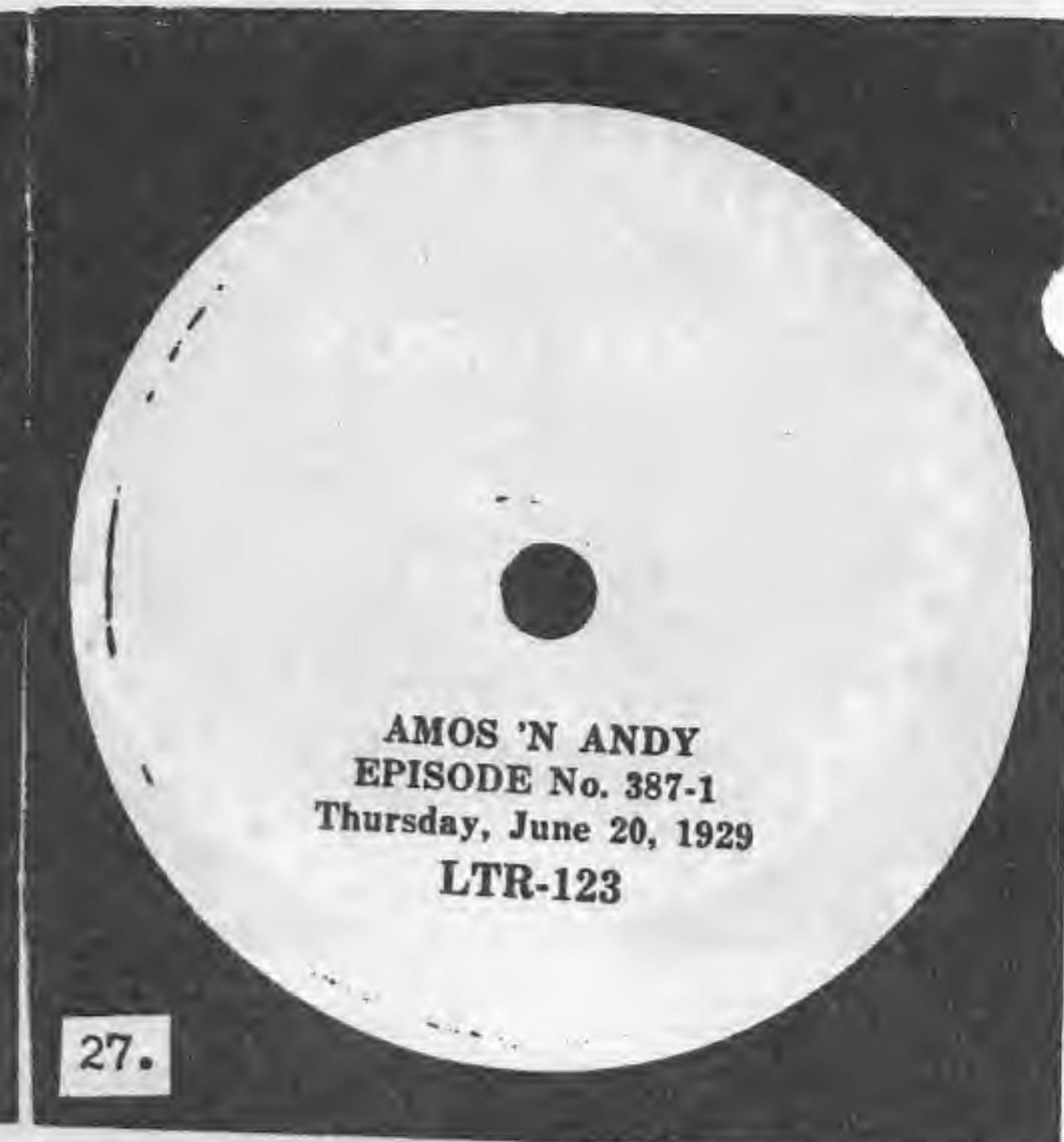


22.



23





tical to the same tune issued on Paramount 12335. The purpose of this double-sided laboratory sample is not clear. Did Marsh try to convince someone (Paramount?) that they could do a better recording of the banjo than other laboratories could?

12. Light-green and gold label. Matrix no. 4656 1. Note that the take is not hyphenated to the matrix number. Although the 4000 series matrix numbers have always been assumed to be Paramount products, this is clearly marked on the label as a Marsh product. Reverse is "NINA" by the same artist and accompanist, who, incidentally, appears to have been Marsh's sales manager.
13. Maroon and gold label. Matrix number 981. Note that this is in a different catalog number series, 500 (and the only one in this "series" I've ever seen or heard of) instead of 4000. Reverse is "Prelude C Sharp Minor" by the same artist, matrix no. 980.
14. Maroon and gold label. Matrix number 4948 2. Reverse is "LINDY" by Alonso Paytes and His Hot Five, who are anything but hot.... Matrix no. 4947 2. Note that although this label looks very much like Electra, there is no mention of Marsh on the label. This seems to have been the only issue on the Crenshaw label.
15. Maroon and gold label. Single-sided. Matrix no. 5710 2. This label appears to have replaced Autograph as Marsh's prime label used for personal and publicity recordings.
16. & 17. Maroon and gold labels. These are unusual examples of complete remakes of the same recordings. 16 has matrix no. 5610 2. Reverse is selection on label 17 with matrix no. 5609 1. Label 17 has matrix no. 6064 for the side shown and 6068 for the reverse. (We hadn't intended to make this so confusing, but inadvertently failed to photograph the same side of the two records.) Note that the sunken ring around the center hole suggests this is a Columbia pressing.
18. Maroon and gold label. Matrix no. 702. Reverse is "Shim-Sha-Wabble" and "I'll See You in My Dreams" by the same artist. Matrix no. 701, hand-written, as opposed to 702 which is die-stamped.
19. Dark blue and gold. No visible matrix no. Reverse is "The World is Waiting for the Sunrise," also by Crawford; matrix no. 439, with the "9" either backwards or an upside-down & backwards "6"! This is an example of the far-reaching distribution these masters received.

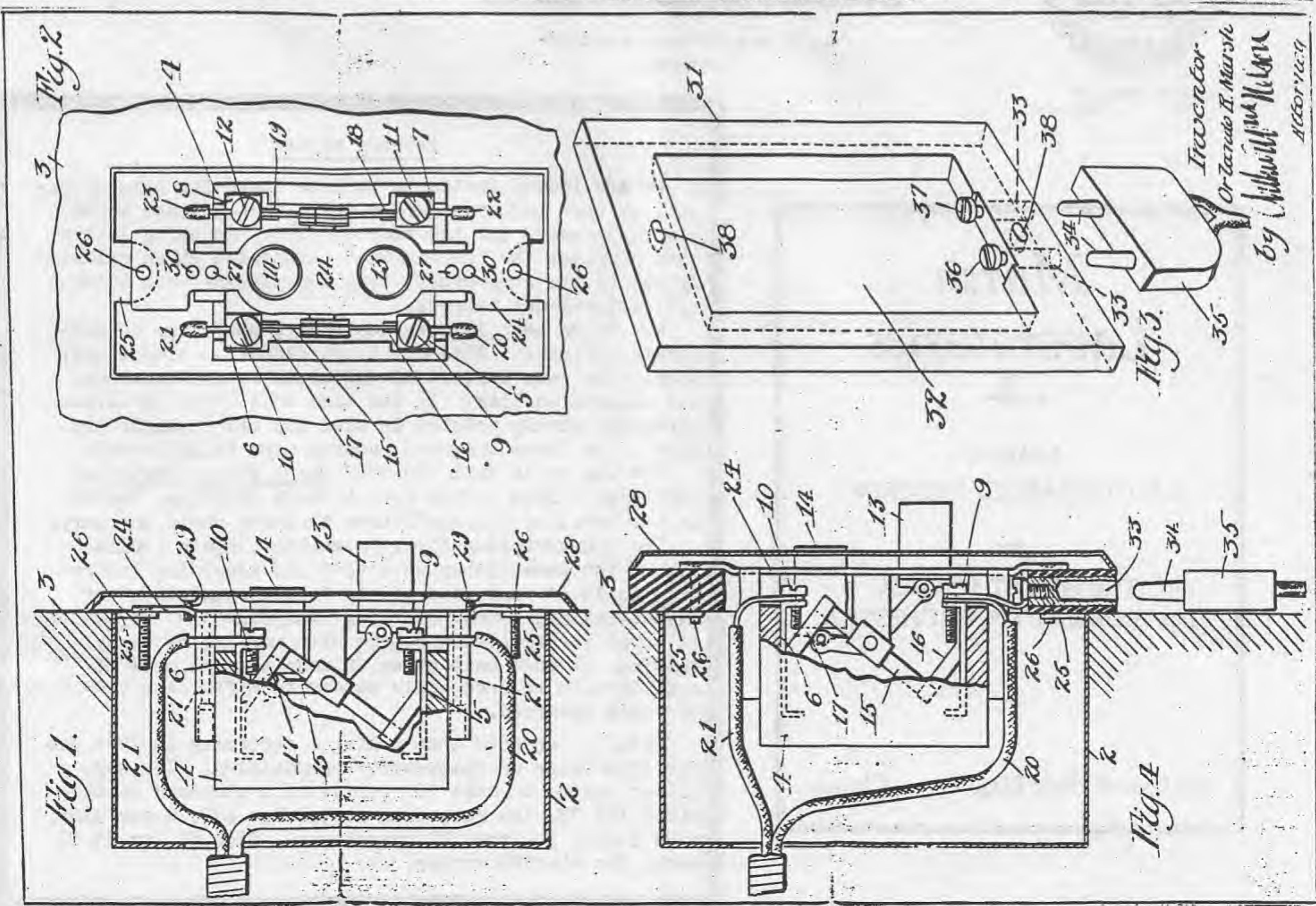
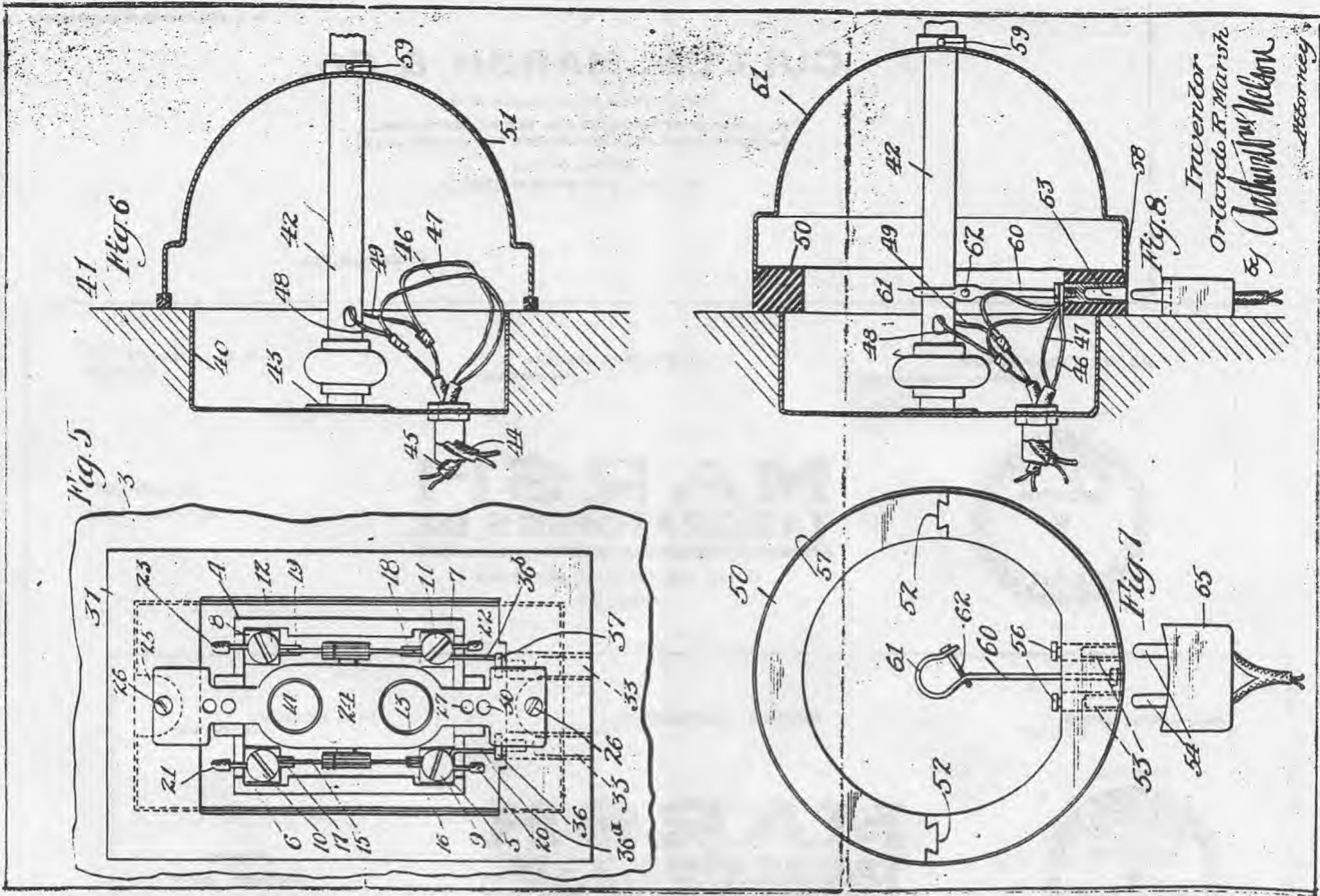
Right: This prized label, blown up to  $7\frac{1}{2}$ " in diameter, graces the body of all of Tom Saunders' correspondence!

20. Dark-blue and gold. Matrix no. 459. Reverse is "Gamjendeyem," matrix no. 461. This is a rare example of a 12" Marsh recording.
21. Dark-blue and gold. Matrix no. 712. Reverse is "Trianon—A New Dance" by the same orchestra. Matrix 711-2. Dell Lampe was the son of composer J. Bodewalt Lampe.
22. & 23. Examples of the same master, matrix no. 906, although 280 also appears in the wax and on the labels. An encircled "M" also appears in the wax, indicating Marsh origin.
24. Even on Gennett! Here, the original matrix number has been replaced by a false one; the only marking in the wax is a large capital "G" which may indicate Marsh recorded this for Gennett only. (It does not appear in Henriksen's discography as an Autograph.)
25. Dark-maroon with gold. Matrix no. 4925 backed with no. 4926. You too can learn to speak with the affected style of a cultured dandy!
26. Maroon with gold. Matrix 302 backed with no. 301. This label has also been seen in dark-green and gold.
27. Radio transcription label from 1929.

TOM SAUNDERS

P.O. BOX 850112  
 NEW ORLEANS, LA  
 70185-0112





TELEPHONE WABASH 5764

F. J. KAUMANNS, SALES MANAGER

**CULLEN, MARSH & CO.**

INVENTORS AND MANUFACTURERS OF THE

"ALL-IN-ONE" ATTACHMENT FOR THE VICTOR-VICTROLA,  
COLUMBIA-GRAFANOLA AND EDISON TALKING MACHINESGENERAL OFFICES  
21 EAST VAN BUREN STREET

CHICAGO, ILL.

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PRESIDENT AND TREASURERORLANDO R. MARSH,  
VICE-PRESIDENTT. B. LAMBERT,  
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WABASH 3524**Marsh  
Laboratories**Makers of  
"AUTOGRAPHED RECORDS"for  
THE ARTIST'S VOICE  
INSTRUMENT OR ORCHESTRA

707 Lyon &amp; Healy Bldg.

Chicago

Printed Matter

We are indeed fortunate to have these few bits of paper, as they tell us a great deal about Orlando Marsh, his businesses, and how they evolved. An early letterhead promotes the "All-in-One" attachment which evidently was of the "universal" type for playing both lateral and vertical-cut records.

Two Marsh Labs letterheads show a shuffling of corporate officers. Note one T. B. Lambert -- almost certainly the same Lambert of celluloid record fame some two decades earlier! By the time this third letterhead appeared, richly printed in blue and red on light blue paper, the Jesse Crawford records were being boosted.

The box ad is from the 1927 Who's Who in Music and indicates a move to the Lyon & Healy Building, located in the heart of Chicago's then thriving music industry.

The transcription flyer (next page) again implies that Marsh established an electrical recording laboratory in 1914! And what of his "first commission" of "synchronizing sound recording with film"??? We wonder if Marsh is credited anywhere with working on early talkies. It must have given Orlando a great deal of satisfaction to once again be making Marsh Labs recordings of Jesse Crawford.

Finally, we note that making a recording in 1931 was far from being an inexpensive proposition. If, say, a client wanted to make 100 copies of a standard double-sided 10" 78, the recording costs were \$50.00 per side, plus \$50.00 for the 100 pressings -- \$150.00 (or \$1.50 each) for the 100 copies.

## Marsh Laboratories, Inc.

### SCHEDULE OF PRICES . . .

#### Recording . . .

**I**NCLUDES: studio facilities (rehearsals, balance, timing and play-backs) recording master, furnishing copper master, mother and stamper and one sample pressing.

16 inch Master recording (33 1/2 rpm)	maximum playing time of 13 1/2 min.
each	\$115.00
12 inch Master recording (78 rpm)	maximum playing time of 4 1/2 min.
each	.55.00
10 inch Master recording (78 rpm)	Maximum playing time of 3 1/2 min.
each	.50.00

#### Duplicate Discs . . .

(Processing and pressing of duplicate discs by Columbia Phonograph Co.)

16 inch—less than 25 from each master,	
each	\$2.00
16 inch—25 or more from each master,	
each	1.50
16 inch—100 or more from each master,	
each	1.35
12 inch—Less than 100 from each master,	
each	1.00
12 inch—100 or more from each master,	
each	.75
10 inch—Less than 100 from each master,	
each	.75
10 inch—100 or more from each master,	
each	.50

Note: On 10 or 12 inch discs, the above price covers single or double faced records.

#### Packing and Shipping . . .

No charge for packing materials or shipping service to first destination (postage or express extra).

#### Labels . . .

No charge for an identification label placed on each disc, in quantities of 25 or more. Label printed with name of advertiser and program information.

(effective June 1st, 1931)

Marsh  
Laboratories  
Incorporated

ELECTRICAL  
TRANSCRIPTIONS

APPROVED!

BY  
CLIENT —  
AGENCY —  
STATION —  
PUBLIC

## Marsh Electrical Transcription Service

#### Background . . .

**S**EVENTEEN years ago Orlando R. Marsh instituted the first electrical recording Laboratory in the World. His first commission was for a motion picture producer—synchronizing sound recording with film. His success in that field laid the foundation for the first electrically recorded discs ever to appear on the market, and was the fore-runner of the splendid sound reproduction that is possible today.

Advertisers, agencies and radio stations have unqualifiedly approved the electrical transcriptions by Marsh. Best of all, the results obtained from the recorded radio programs made by Marsh Laboratories have shown public approval, too. And that, after all, is the final test.

The Marsh Laboratories have learned, through experience, how definitely to assure and guarantee first quality recording and at the same time effect appreciated economies. The prices quoted in this folder will prove this assertion.

#### Complete Service . . .

**I**n all phases of recorded radio program production, MARSH LABORATORIES offer experienced, qualified service. Not only has

Marsh recorded many famous radio names such as: Jesse Crawford, Quin Ryan, Willard Robinson, Bill Hay, Nick Lucas, etc., etc. and whole series of radio programs of Amos N' Andy, Ted Weems, etc.—but qualified men are on the staff who can:

- supervise talent for recording,
- originate radio program ideas,
- write radio program continuity,
- select and rehearse radio talent, or
- time and direct the radio production.

While some advertisers do not need all this service—others have taken advantage of it—to appreciated benefit. Knowing just where to get a certain type of voice (singing or speaking) just where to find the best possible talent for a particular job—how to write musical and dramatic continuity to assure the greatest public approval—is the specialized knowledge obtainable in MARSH LABORATORIES.

Have you radio work in which we can be of service?

#### Uses of Recording . . .

**T**HREE are almost countless ways in which Marsh recording may profitably be employed. Marsh recording serves—incomparably well—for the executives' message to his distant employes—

- for transmission of sales managers' instructions.
- for special announcements to dealers—
- for explanatory talks synchronized with motion pictures. (Talking pictures.)
- for demonstration excerpts of a "chain or transcription series" upon which the salesman should capitalize in advance.
- for file records of special events or "chain" broadcasts—
- or other ways too numerous to itemize.

Marsh recordings are quality—guaranteed.

#### What They Say . . .

"...in our opinion it is just about the most adequate entertainment of its kind that we have heard. This goes both for subject matter and for the mechanical quality in the transcriptions."—WSB, Atlanta, Ga.

"We have listened to the first three of these programs and think they are great both from the recording and program standpoint."—KMBC, Kansas City, Mo.

"Thank you for your cooperation in connection with our "Alligator Raincoat" recorded program. We have had any number of complementary letters from stations and listeners."—F. R. Steel, Director of Broadcast Division, Critchfield and Company.

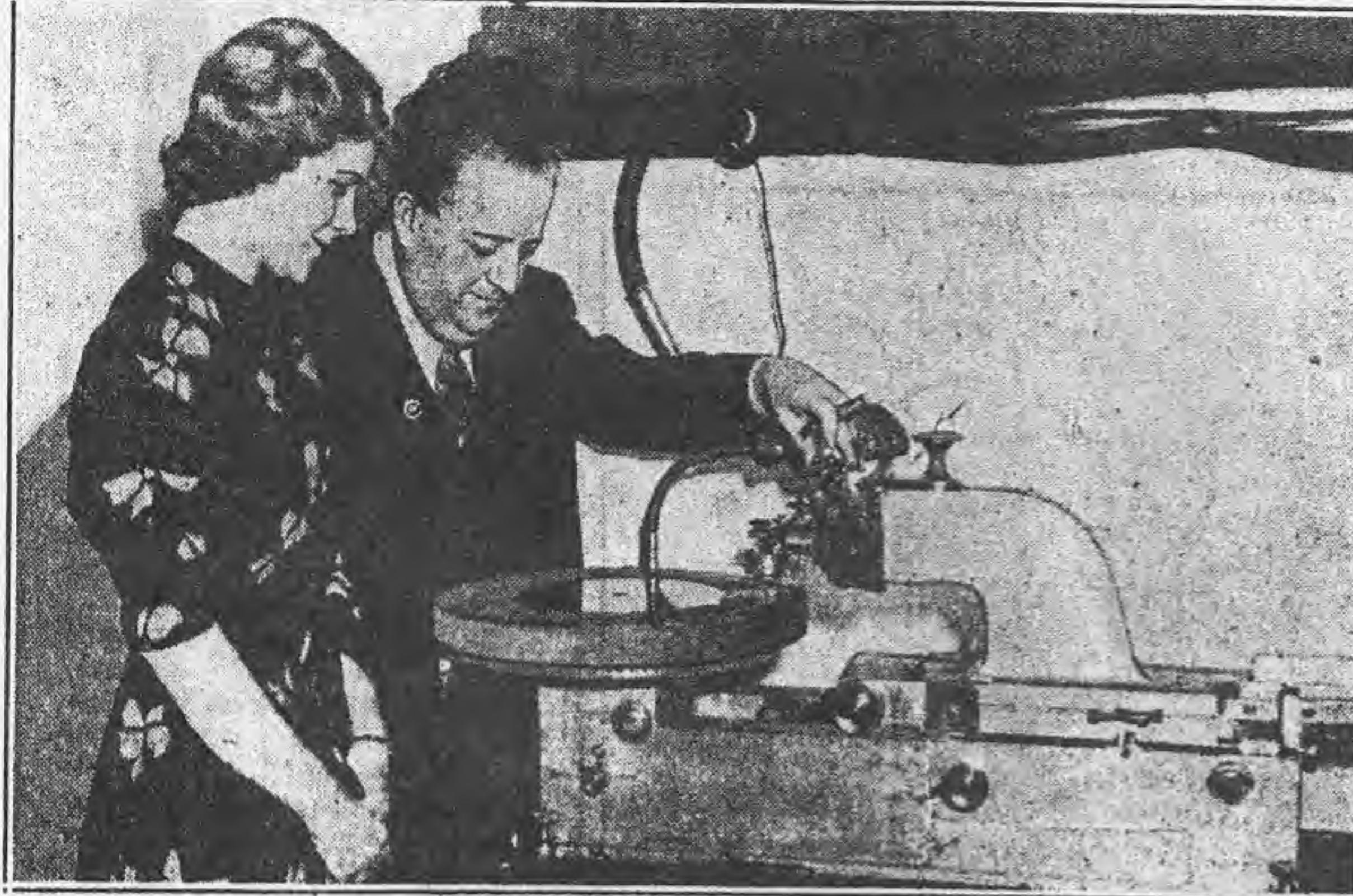
We ask that you hear some Marsh recordings—talk with those who have recorded through us recently—then decide for yourself. If there is a fairer proposition than this—we will make it.

Telephone Webster 7288  
306 South Wabash Ave....Chicago, Ill.

"The Originators of Electrical Recording"

# BIGGEST PARTY OF ALL!

## 4,000 Homemakers to Frolic Tomorrow



**BETTY JANES AND O. R. MARSH.**  
They're inspecting voice machine to be used in prize recordings for Homemakers.  
International News photo by Herald and Examiner.

### Tomorrow Will Be the Big Day

Tomorrow is the BIG day! Nearly four thousand members of The Herald and Examiner Homemakers' Club will gather at the Civic Opera House where, at 2 P. M., the greatest party ever staged by this fine organization will be presented.

#### CONNIE BOSWELL GUEST.

Among the many stage radio and night-club celebrities who will make personal appearances will be Kaye Brinker, star of "The Night of January 16", Connie Boswell, now headlining the Hotel Congress Casino show, Romo Vincent, brilliant entertainer from the Blackhawk, and Bert Morrison, who has just arrived from Hollywood to continue his radio starring roles. Betty Jaynes, 15-year-old grand opera discovery, who recently signed a contract with the Civic Opera Company, will be presented.

#### RECORDINGS PRIZES.

Among the prizes to be won by Homemakers are two voice recordings to be made at the Marsh Laboratories. O. R. Marsh, president, showed Miss Jaynes how it's done.

Remember that the doors will be open at 12:30. And please remember to bring your theater ticket.

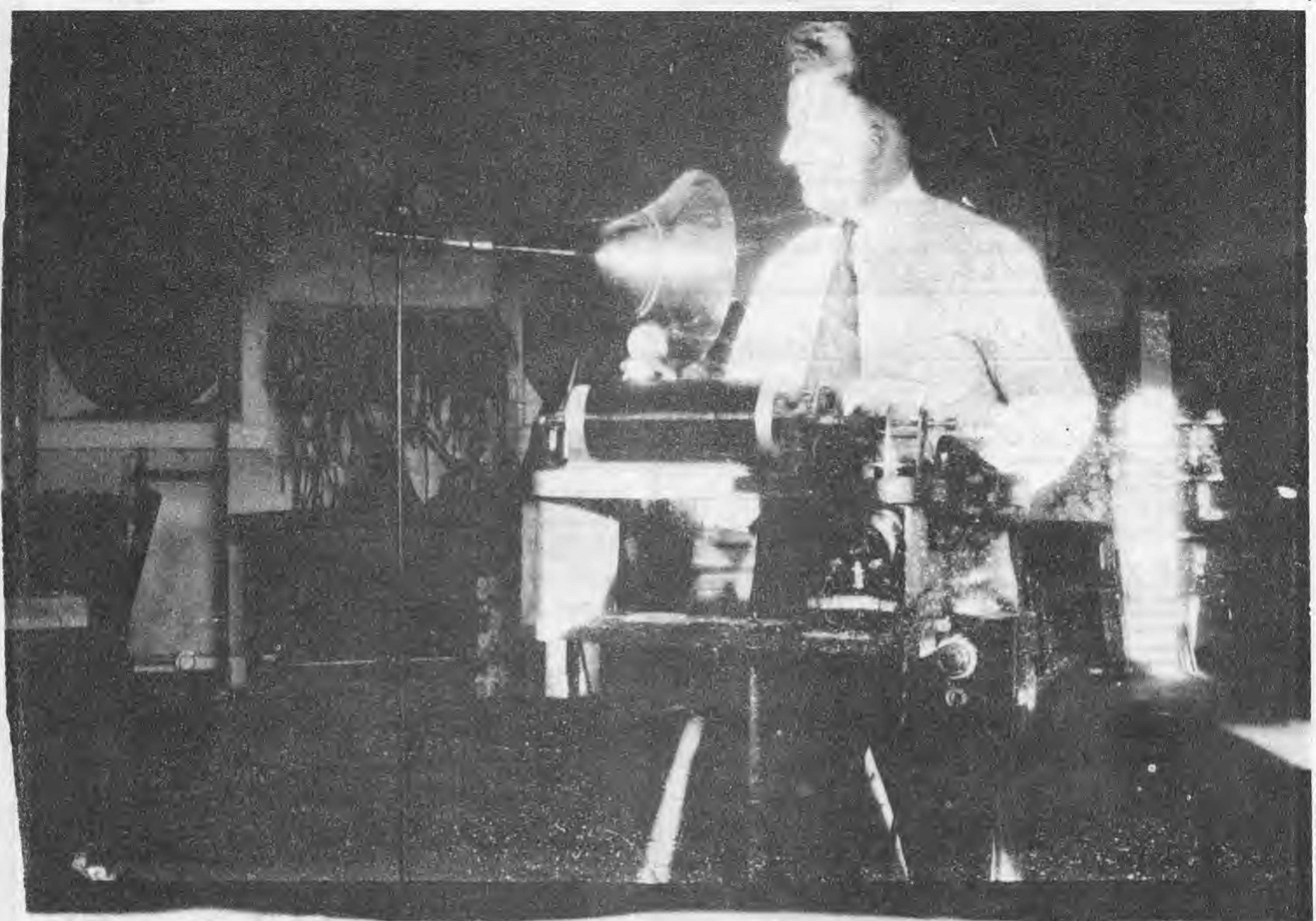
Pages 12 & 13

Above: An article and photo appearing in the October 22, 1936 edition of the Herald and Examiner, indicating that Orlando Marsh was still very much active in the recording business. At this point, Marsh is using a sophisticated and contemporary disc cutting lathe.

Left: Our first "what is it?" The device is pictured on a card, the back of which says "For sale by Lakeside Supply Co., 73 W. Van Buren St. Chicago, Illinois. So, in spite of its somewhat home-made appearance, it was evidently being made available for sale. The close-up at the right clearly shows a wire leading to the head. But is it a recorder or an electrical play-back device? George Blacker feels it was meant for play-back, due to the apparent absence of a feedscrew to drive a cutter across the wax. Any suggestions as to what the handles are for?

Upper right: The most intriguing photo of all! This was blown up from a water-damaged contact print measuring only  $2\frac{1}{2}$  by  $1\frac{5}{8}$  inches, so much of the detail is lost. Basically, this appears to be Orlando Marsh tinkering with a device being used to make electrical recordings on cylinders. Could this be part of his work with the talkies referred to in the transcription flyer? We see the back end of an electric motor just below the top deck, a governor just above it, but is the horn used as a microphone or for electrical playback? When was the photo taken? Is that a radio horn or a phonograph horn on top of the chest of drawers? What are the two discs seen mounted in frames on the back wall? Unfortunately, the picture raises more questions than it answers, but it is nevertheless a very rare glimpse of Marsh the inventor at work in a somewhat cluttered but thoroughly fascinating laboratory!





1. PLACE OF DEATH. County of <u>Cook</u>		Registration Dist. No. <u>161</u>	STATE OF ILLINOIS HENRY HORNER, GOVERNOR Department of Public Health—Division of Vital Statistics COUNTY CLERK'S RECORD		
*Village      *Township      Primary *City      *Road-Dist.      Dist. No. <u>4310</u> <small>(Cancel the three terms not applicable—Do not enter "R. R.," "R. F. D.," or other P. O. address.)</small>					
Street and Number, No. <u>819 Prairie Ave.</u>		St.	Ward.	Registered No. <u>54</u> (Consecutive No.) Hospital.	
(If death occurred in a hospital or institution, give its NAME instead of street and number.)					
LENGTH OF TIME AT PLACE WHERE DEATH OCCURRED? yrs. <u>0</u> mos. <u>0</u> ds. <u>0</u>					
1a. PLACE OF RESIDENCE: STATE <u>Illinois</u> County <u>Cook</u>		Township	Road Dist.		
(Usual place of abode) <u>Wilmette</u>		Street and Number <u>819 Prairie Ave.</u>			
2. FULL NAME <u>Orlando Marsh</u>					
PERSONAL AND STATISTICAL PARTICULARS					
3. SEX <u>Male</u>	4. COLOR OR RACE <u>White</u>	5. Single, Married, Widowed, or Divorced (write the word) <u>Married</u>			
6. If married, widowed, or divorced HUSBAND of (or) WIFE of <u>Erma</u>					
7. DATE OF BIRTH (month, day, and year) <u>Aug. 6, 1881</u>					
7. AGE <u>57</u>	Years	Months <u>1</u>	Days <u>2</u>	IF LESS than 1 day, _____ hrs. or _____ min.	
OCCUPATION	8. Trade, profession, or particular kind of work done, as spinner, sawyer, bookkeeper, etc. <u>Laboratory electrical</u>				
9. Industry or business in which work was done, as silk mill, saw mill, bank, etc.					
10. Date deceased last worked at this occupation (month and year) <u>Feb. 1937</u>					
11. Total time (years) spent in this occupation					
12. BIRTHPLACE (city or town) <u>Pegram</u> (State or country) <u>Illinois</u>					
FATHER	13. NAME <u>Orlando E. Marsh</u>				
14. BIRTHPLACE (city or town) <u>Warren</u> (State or country) <u>Kentucky</u>					
MOTHER	15. MAIDEN NAME <u>unknown</u>				
16. BIRTHPLACE (city or town) <u>unknown</u> (State or country) <u>unknown</u>					
17. INFORMANT <u>Elizabeth Marsh</u> (personal signature with pen and ink)					
P. O. Address <u>Wilmette Ill.</u>					
18. PLACE OF BURIAL Cremation or Removal Cemetery <u>Oakwood</u>		19. DATE <u>Sept. 10, 1938</u>			
Location <u>Chicago</u> (Township, Road Dist., Village or City)					
County <u>Cook</u> State <u>Illinois</u>					
20. UNDERTAKER <u>Edgar W. Scott</u> (personal signature with pen and ink)		ADDRESS <u>Wilmette Ill.</u>			
(firm name, if any) <u>Wm. H. Scott</u>					
21. Has decedent ever served in military or naval service of U. S.? <u>No</u>					
MEDICAL CERTIFICATE OF DEATH					
22. DATE OF DEATH (month, day, and year) <u>September 8, 1938</u>					
22. I HEREBY CERTIFY, That I attended deceased from <u>Oct. 1, 1937</u> to <u>Sept. 8, 1938</u> . I last saw him alive on <u>Sept. 7, 1938</u> ; death is said to have					
occurred on the date stated above, at <u>6:55 A.M.</u> The principal cause of death and related causes of importance were as follows: <u>Cardiac &amp; renal failure Aug. 1 from Coronary occlusion 1932</u>					
Date of onset					
Other contributory causes of importance:					
23. Was an operation performed? <u>No</u> Date of _____					
23. For what disease or injury?					
Was there an autopsy? <u>No</u>					
What test confirmed diagnosis? <u>Clinical findings &amp; Lab</u>					
24. If a communicable disease; where contracted?					
Was disease in any way related to occupation of deceased? <u>No</u>					
If so, specify how:					
(Signed) <u>Marion H. Seifert</u> M. D. Address <u>Wilmette Ill.</u> Date <u>Sept. 9, 1938</u> Telephone <u>Wil. 5122</u>					
*N. B.—State the disease causing death. All cases of death from "violence, casualty, or any undue means" must be referred to the coroner. See Section 10 Coroner's Act.					
25. Filed <u>Sept. 9, 1938</u> Marion H. Seifert Registrar					
P. O. Address <u>Wilmette Ill.</u>					

## Exit

The final chapter of this issue dealing with Orlando Marsh is his death certificate. Though only 57 at his death, we note that Marsh had not been engaged in his work for about a year and a half. We don't know if he had been in ill health for that period or had, perhaps, sold his interest in Marsh labs to enjoy an early retirement. Our 1936 newspaper clipping shows him to be on the heavy side, so he may have had some heart problems which eventually led to his heart attack in 1938.

We again thank those who made contributions of rare material for this tribute, and we hope we have sparked some interest in further research into the achievements of this long-forgotten pioneer.

# Vintage Vignettes

by David Milefsky

## "Season's Greetings" from Reinald Werrenrath"

Vignette No. 12 is dedicated to Messrs. Wheeler, Baldwin and Doulou, who were there, and to all admirers of this fine baritone in the best of fellowship.

Since we are yet in an early stage of the New Year I shouldn't think it unfitting to give an account of a charming and unusual Holiday message by the late recording artist, performer, and vocal instructor Reinald Werrenrath. The message takes form in the grooves of a 12" single-face acoustic Victor and a "special pressing" at that. Its contents will be described in due order but for now here is how the disc came not only to my attention, but to that of three other Graphic readers, all of whom are named John.

It is with wonder, affection and amusement at how much "mileage" I have gained, for Graphic articles, from retired architect John R. Wheeler whose mother and dad made so many lovely records in that era which preceded the electrical process. In fact, and this may come as a surprise, Wm. and Elizabeth Wheeler did not own a talking machine until settling in Cleveland, Ohio in 1924, several years after they ceased recording! When they finally purchased a Victrola, the Wheelers were fortunate in that the Victor company was able and willing to stamp private pressings of their earlier work for them. These records are now enjoyed by John, his children and grandchildren.



Browsing through "Hobbies," John Wheeler reminisces of his parents' friendship with Reinald Werrenrath

Shortly after acquiring this beautiful new machine, Wm. and Elizabeth were sent a Christmas message by their good friend and colleague, "Werry" Werrenrath. It was at that time that the recording came to the attention of John who was then about seventeen.

Well, that leaves us with one John down and two to go!

John Dwight Baldwin, also of Cleveland, and I became acquainted soon after my article about the Wheelers came out in Graphic #58. He wrote me stating that he had heard the couple in concert in the 1950s and got the welcome chance to visit with them in the early 1960s. Talk about convenience, John lived then and still resides within a short walk of their last apartment in Cleveland Heights. A man of many musical tastes, Mr. Baldwin holds a "soft spot" for opera, light opera and concerted pieces, so I'm sure that he and the Wheelers had much to talk about. He also has the curious distinction of being related to Dwight Hamilton Baldwin who founded the world-famous piano company which bears the family name. Wouldn't you know that I "trouble-shoot" piano actions for Baldwin?! John is retired from the Sherwin-Williams paint company.

Now we have two Johns down and one to go.

John G. Doulou, retired restauranteur of Pinellas Park, Florida, and I have corresponded regularly since his article "Ragtime Temple Bells" appeared in Graphic #58 which was the same issue as my Wheeler article. Our respective sketches were placed side-by-side and I have wondered if it were an act of providence that I had written him once in 1960 when I was thirteen and he was living in Warren, Ohio. Back then I got his name from an ad in Hobbies. Unfortunately we were not able to meet for twenty-eight years. In any event, John enjoys old popular records and the work of Billy Murray as well as anyone.

It was in the spring of 1988 that he wrote to tell me of his plans to come to Warren for his thirty-fifth high school class reunion along with his wife Stella that June. By further coincidence I was planning to visit my family in east Cleveland the same weekend and immediately wrote to ask if he would have time to meet with two other collectors, one being the son of pioneer recording artists. After giving him the particulars, he in turn gave me the name of the motel where they would be staying.

The enthusiasm of John Wheeler and John Baldwin (who had not met yet) of our upcoming meeting was greatly heightened when I informed them of our unexpected fourth party and the morning of Sunday, June 12th was found to be a free time for all. The plan of attack seemed simple enough...Baldwin would drive to the small town of Chagrin Falls where Wheeler lives, and I would drive to Warren, get Doulou, and swing back there for our scheduled gathering at 9:00 A.M. The silly "clincher" was that by the time I gained entry into the Warren limits I discovered to my shock that the Avalon Inn, where the Doulous were lodging, was located at the far end of town with many traffic lights signalling red as I approached each! Oh well, such was life in the pre-Sunday-go-to-meetin' hours in that small city. At least I got a careful look.

When John, Stella and I finally met it was a few minutes after nine and rather than phone the others, John climbed into my Mazda and we were off. The charming Stella decided that she would remain to chat with classmates.

Upon our arrival at Chagrin Falls it was not only close to 10:15 but the place was bustling with tourists and a craft fair of some kind. So, before we were allowed to ascend the steep hill to the Wheeler home, we got a close look at yet another small Ohio town! Trying to keep our faces straight, we finally greeted

Messrs. Wheeler and Baldwin who had obviously been engaged in lively conversation for some time. In a way that was good, as all I had to do was introduce John to the others.

In no time we were down in the Wheeler "record room" discussing our recorded preferences (John Wheeler's specialty is white jazz of the late '20s) with a growing feeling that all had known each other for years.

Eventually came surprises. John Doulou presented our host with several Victors by Wm. and Elizabeth, John Baldwin and I presented our host with a tape of cylinders by Elizabeth and Pathé by Wm. and our host, in turn, presented us with a playing of the record with which we are here concerned. Its contents are as follows.



John Baldwin, John Wheeler, David Milefsky, John Doulou  
"From all of us, 'A Happy New Year'!"

The orchestra introduces the Pagliacci Prologue, "Werry" sings the first few bars and is then interrupted abruptly by flighty, nonsensical braying noises from the orchestra.

"Just a moment! Just a moment, boys! Let's get together on this! By the courtesy of the Victor Talking Machine Company (thanks for the ad, Mac) I'm sending this Christmas—New Year's Holiday Greeting to all my little boy and girl pals wherever they may be."

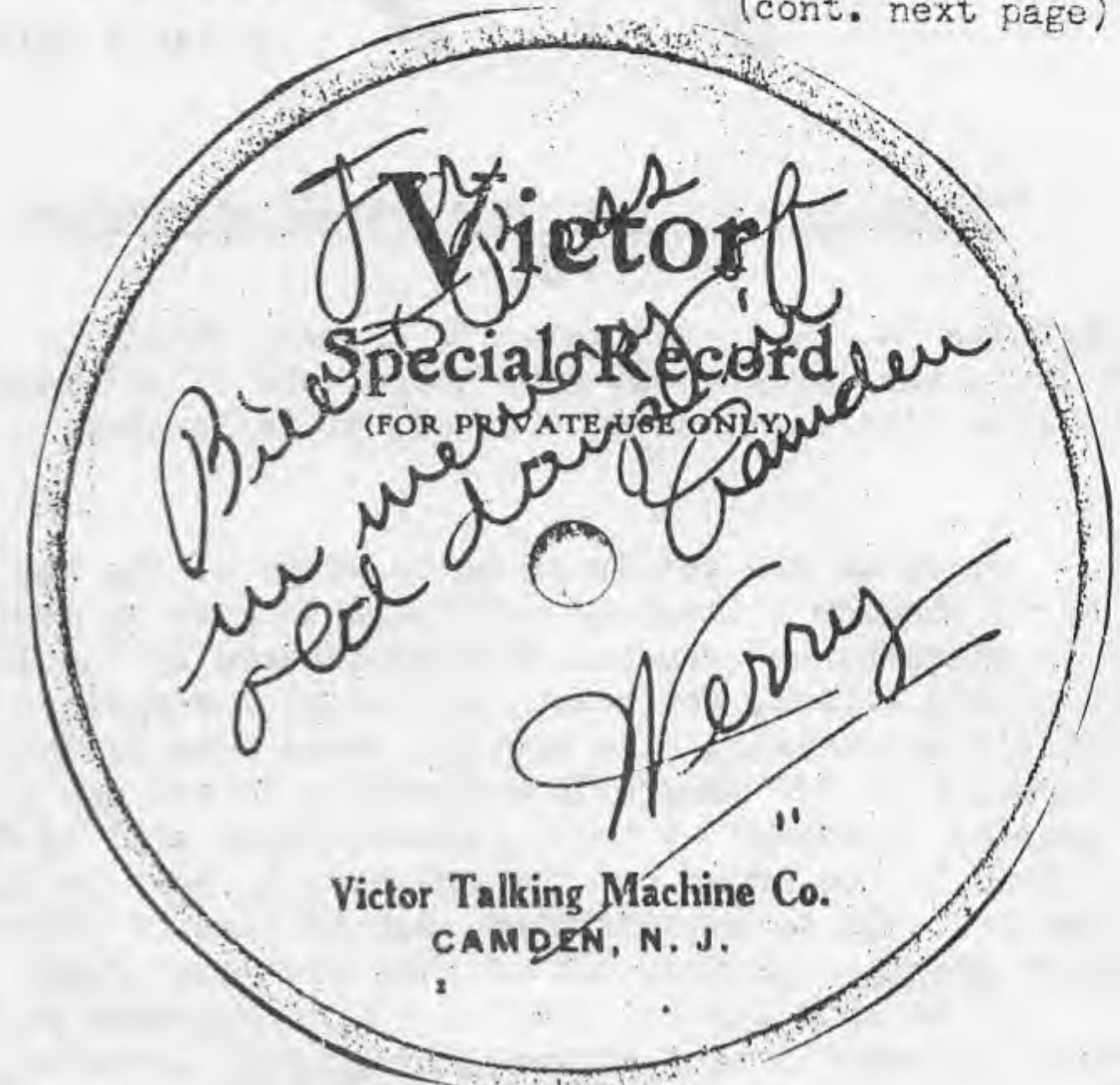
At this point the orchestra plays some sentimental "hearts and flowers" music as the baritone continues...

"What a lucky guy a fellow is to have such friends. Now cut out that sob stuff, will ya? I mean this!" (orchestra stops)

"Just because I was over to Charlie's and Helen's house in Wyncote last night there's no use kidding me! However (comma) wherever you are.... Mac and Grace in St. Louis, Zeb in Nashua, my two Stevies in Boston and New York, Aunt Kitty in Portland, Maine, Roy and Lillian in Kansas City, Dean, Neysa, Art, Frank and Minnie...Cass and Irene, Hurk and Honey and all my own New York gang, Lynn in Jackson, Michigan, Carl, James, Jim in Miami (hope you're fine now, Jim), Jack and Tom in Washington, Charlie and Helen in Detroit, Bob in Saranac Lake, my own 'Room Six Bunch' in Chicago, Wilfred in (no on) Chazy Lake, even Frank and Brielle and Janey (God love her wherever she is), to all of you and the rest, here's Good Luck and a few excerpts from some of the old favorites....Let's go!" Orchestra kicks off and the 'old favorites' begin:

- 1) a chorus of "Danny Deever"
- 2) chorus of "Drink to Me Only with Thine Eyes"
- 3) chorus of "Fuzzy Wuzzy"
- 4) a fragment of "A Khaki Lad"

(cont. next page)



Above: "For Bill & Bess in memory of old days in Camden Werry"

## New Victor Records

August

1923



WERRENRATH  
(See page 7)

5) chorus of "Goin' Home"  
 6) chorus of "On the Road to Mandalay"  
 7) chorus of "Duna," with a lovely ending  
     as voice and orchestra fade out

- - - - -  
 So there you have it. I have done my best to do the audio portion of the record justice, but full justice can never be accomplished on the printed page. I may very well have misspelled the names of places and names but again, this is the best I could do. The record, fortunately, is in very good condition and I would like to learn of any others which readers may have heard or heard of.

Who the persons given salutations on the record were, we will perhaps never know. I have wondered if the "Wilfred" on Chazy Lake was Wilfred Glenn. The "thanks for the ad, Mac" may have referred to Harry Macdonough, who was then head of the artist and repertoire department at Victor. And does any reader have knowledge of the "Room Six Bunch"?

Physically, this Holiday Greeting differs little from some other commercially issued Victor recordings of the period. The blank side has embossed convolutions with the name VICTOR running clockwise about it. The label lettering is printed in gold on its white backdrop, but there is no serial number anywhere.

Victor researcher William Moran tells us that the disc was recorded on November 15, 1923 and bears matrix number C-28896, take 3 (indicating a few problems with the first two takes -?).

We document it here with our own greetings for a Happy New Year and with thanks to Reinald Werrenrath wherever he may be.

David Milefsky can be reached at Rt. 1, Box 48-A,  
 Boyce, VA 22620.

#### "Commercial" Discovered on Brown Wax Cylinder

by Brian Towne

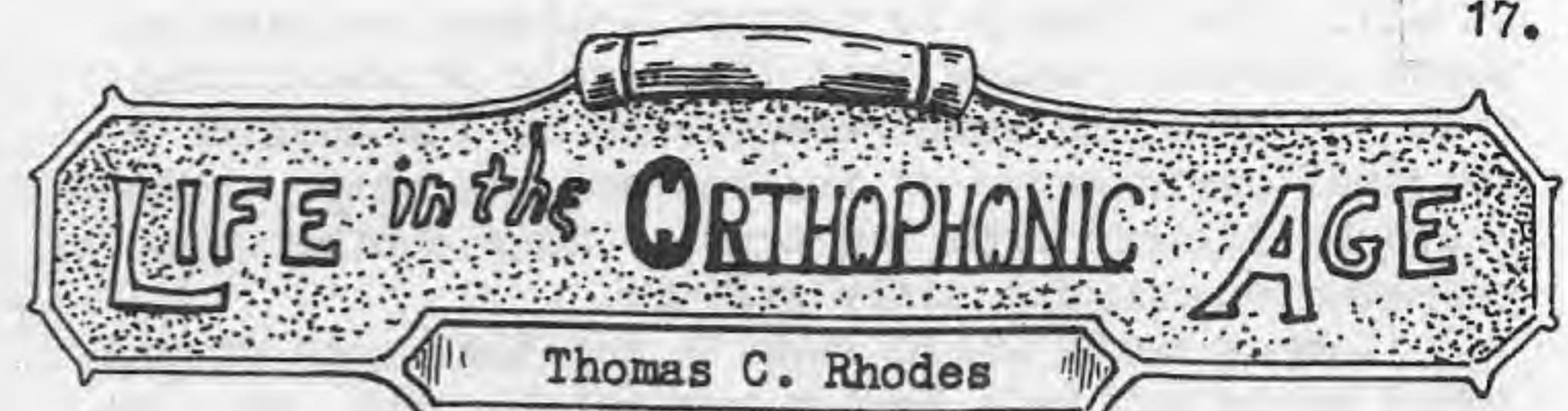
While listening to some of my brown wax cylinders recently, I made an unusual discovery -- inserted at the end of one record was a plug for a music store!

The record in question was Edison #4011, "Turkey in the Straw", by Arthur Collins. This record in itself is a bit unusual, in that "Turkey in the Straw" was Billy Golden's signature song; he had a virtual monopoly on the tune for years. Koenigsberg's Edison Cylinder Records, 1889-1912 shows the 4000 block of cylinders was assigned to Golden. Obviously, this is a remake, apparently made at a time when Golden was unavailable, probably in 1900.

At any rate, after the end of the selection, there is a slight pause, then a baritone voice announced in stentorian tones, "The place to buy records is at Benfield's (?) Music Store, 33 North 8th Street, Lebanon, P-A." I was unable to clearly make out the store name, but the rest of the announcement is quite clear. Are there any old timers from around Lebanon who could verify the name of this store?

Apparently the enterprising store owner took a recorder and added his sales pitch at the end of cylinder records in his stock. If he had a large stock, imagine the trouble he went through, unwrapping each cylinder, recording his message at the end, and rewrapping the cotton and paraffin paper! It seems like a great bother, considering the fact that nearly everyone who heard the pitch was already buying records there! Does anyone know of a similar (or earlier) brown wax "commercial"?

(Brian Towne's address is: 2400 Villanova Street,  
 Arlington, TX 76018.)



#### Collecting Orthophonics - Part III

(Editor's note: Part II of this series appeared in issue 67.)

In the last column, the physical aspects of mechanism and cabinet condition were spoken about. A short list of graded conditions was offered. Yet an Orthophonic (or any talking machine) is not a "static display" but should be a working collectible, with the capacity to play very closely to its original performance. In this column, some "sound ideas" will be brought up, in the hope that a fuller appreciation of the Orthophonic can be instilled in beginner and veteran alike. Due to opinions one may have read in the past, a wrong impression about the potential of these machines can unfortunately happen. This column has ever striven to avoid controversy and to present facts over opinion. However, misunderstanding and negativism regarding what should be looked upon as the crowning achievement of the Victrola cannot be overlooked.

It is quite true that sales of Victrolas were not what they should have been by Christmas of 1924. Blaming this entirely on the intransigence of the Camden executive staff is hardly fair. However (as can be read in Baumbach), this crisis did cause Victor to finally adopt the system proposed by two distinguished Bell scientists, Mr. J. P. Maxfield and his colleague Mr. H. C. Harrison. It can only be regretted that Victor did not avail itself of this method when first proposed. It must be said that it is the sad experience of this columnist that appreciation of the Orthophonic Victrola is sometimes more readily given in the radio hobby than in certain circles in the phonograph world. Why this is so is one of the most baffling situations and not to be encouraged in print.

Once brought out before the public, officially on "Victor Day" November 2, 1925, the Orthophonics created a whirlwind of interest. They literally rescued the Victor Talking Machine Company from an almost certain doom. Why? Because these machines offered a level of performance that truly was astonishing for the middle Twenties. The question for today is why otherwise intelligent collectors would be willing to naysay this clear superiority. If this certain excellence of horn type were not the case, who would Victor risk the embarrassment of their acoustic "fleet" by the introduction of Victrolas like the VE 8-60 and the Borgia II? Clearly, save for loudness, the acoustic Orthophonics, especially the larger ones, could "hold their own", which speaks volumes for the excellence of the Orthophonic soundbox and the exponential horn. Why then the skepticism?

Over the course of decades, as radio hobbyists are fully aware, the performance potential of electrical systems goes down. It is very clear that "values" are no longer up to specifications. An Orthophonic, far from being just a simple talking machine, is a mechanical analog of an electrical system. Unless all of its mechanical parts operate with "matched impedance" the analogy breaks down and so does the performance. So many Orthophonics today suffer from frozen or deformed diaphragms, leaky housings or gaskets, misaligned elbows and tone chambers dried, rotted with huge gaps in the seams that it is a miracle that some play

at all. The tragedy is that collectors, unaware of these defects, assume that the anemic squawk coming from the horn has some resemblance to the machine's original performance or its present capacity. Nothing could be farther from the truth. Thus another myth is perpetuated and our hobby suffers.

Common sense would seem to say that such dismal sound could not be a design parameter. Yet, if a machine has a winding key or "crank" one is almost conditioned by popular stereotype to expect pathetic performance and to smirk at its "quaintness". Not with an Orthophonic! It is an insult to view one of these great machines with such jaundiced patronizing. It is not a toy nor should it sound like one. To allow one of these sonic monuments to play at anything less than its best does a great disservice to not only Victor or Maxfield & Harrison, but to the beginning collector, whose first impressions are thus poisoned. If one is unwilling to give these marvels the restoration and maintenance they so rightly deserve, then please sell them to those that will. End of sermon.

Rather than bewail such misunderstandings, this column will turn to ways to correct the situation. First, a short word list.

Treble - high notes heard clearly without periodic distortion or blast. The Orthophonic horn can reproduce treble as high as 5000 Cps (Cycles per second).

Midrange - in the exponential horn, those sound vibrations occurring between treble and bass. Most sound waves in musical reproduction fall into this category.

Bass - low notes heard clearly without muddiness or boom. In the largest horns, the bass frequency limit with the Orthophonic diaphragm (in superb compliance) can extend down to about 100 Cps. The model VE 10-51 with the huge horn, giant diaphragm and dynamic driver should be able to reach as low as 80 Cps.

Treble Bias - when the normal treble is phase shifted to give an overly "bright" sound. Often the result of using unmatched conical diaphragms as a replacement for the authentic pleated diaphragm with spider.

Blast - high register noise and distortion mixed with actual treble signal. Generally enharmonic in tone. Quite common in some types of phonographs. In the case of the Orthophonic it can be caused by a deformed or stressed diaphragm or a loose spider assembly.

Boom - a false, hollow bass that is actually lacking a low fundamental and suffers from a resonant center 20 Cps or so above a true bass tone. Readers who also collect Edison products will recognize "boom" by listening to either Edisionic model. With the more scientific Orthophonic tone chamber, boom can usually be blamed on the record.

In future columns, various aspects of Orthophonic reproduction will be talked about using the above word list. The soundbox will be analysed, with an emphasis on what can go wrong. Various remedies to all sorts of problems will be offered. The patience of experienced Orthophiles will be requested while these basics are given. After all, we all had to start sometime.

This columnist would like to extend his heartiest thanks to all of the kind readers who have sent such entertaining letters and photos of their machines. It

shows a true spirit of generosity and this writer has been genuinely touched by such efforts. Although it is natural to regard people seen frequently in person as "friends", the penpal camaraderie of NAG readers is truly something special.

#### Collecting Orthophonics - Appendix

The performance parameters of the Orthophonic horn have been laid down elsewhere since the introduction of this system, in February of 1925 for recording and November of that same year for reproduction. However, almost all of the data has been done using the Credenza sized horn. Owners of the smaller machines are generally in the dark regarding what should be expected, especially in bass performance. Of course, tests can only be carried out with a super compliant Ortho head, as a deficient one would yield results less than the expected ones calculated from the Maxfield & Harrison formulas. As a rough rule (as stated by Baumbach), the smallest horn could only reproduce a note frequency twice as high as the bass cut-off of the Credenza horn, which in acoustic mode is centered at about 100 cycles per second. However, in tests using unmatched electronic input, this columnist, and several very experienced correspondents were able to produce bass frequencies as low as 90 Cps in the Credenza and VE 8-60 horns. This would suggest that even with expertly rebuilt Orthophonic soundboxes, the exponential horns on the larger machines are "underdriven". When the same input was fed into the horn on my VV 8-4, bass frequencies a tad lower than 120 Cps were obtained, considerably better than the expected cut-off.

What does this mean for owners of medium and small machines? Simply that one must not underestimate them. With a high compliance soundbox, airtight gaskets and totally sealed tone chamber, even our little VV 4-3 should be able to produce rich tones with more than a hint of bass. What more could one ask?

\* \* \* \* \*

The Orthophonic Victrola Mr. Rhodes has chosen for this issue's illustration is the model 10-50. Introduced in 1927, this \$600 machine was capable of playing twelve records automatically using an electric mechanism and an acoustic soundbox and horn chamber.

\* \* \* \* \*

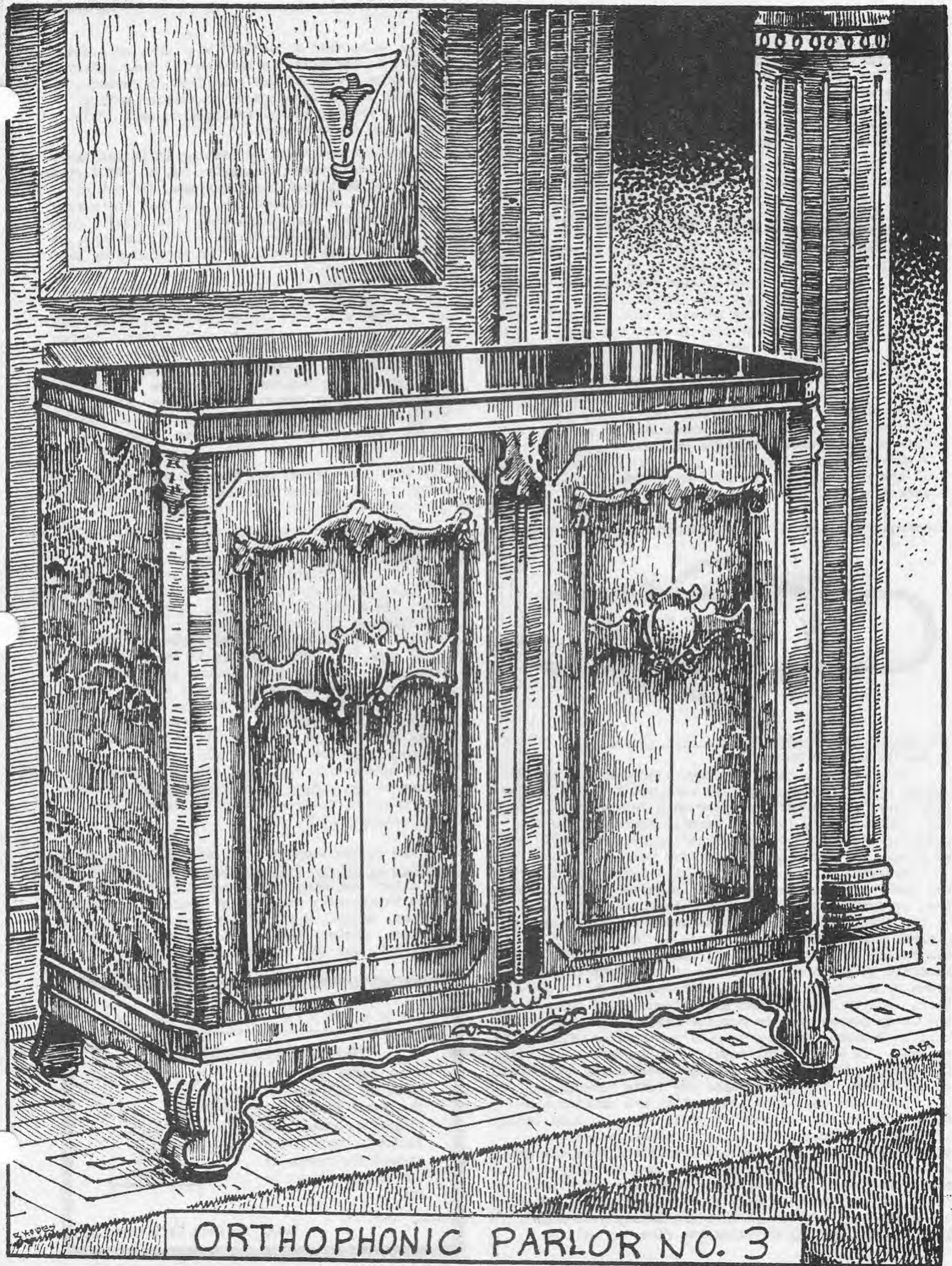
#### **HERE & THERE**

The upcoming Association for Recorded Sound Collections conference will be held this year in Ottawa. The dates are May 7th through the 10th, and the conference will be held jointly with the International Association of Sound Archives. For more information about the conference or ARSC, write: Executive Director, ARSC, P.O. Box 10162, Silver Spring, MD 20904.

Harold Crosby informs us, with the help of Tom Hawthorn, of a company which is able to replace the rubber on drive wheels for older electric turntables. Contact: Projector-Recorder Belt Co., 200 Clay St., Whitewater, WI 53190-0176.

In the Curiosity Corner of the last issue, we inadvertently used the word "decade" when we meant to say "century." Certainly answering/recording machines are in great vogue nowadays, though we'd still prefer to have something like that in the 1888 drawing at our disposal!

Wow! The piece called "How Much Are My Records Worth?" certainly generated some hot mail. A few dealers wrote to say they had not been contacted, and one



said, "If I had, I would have valued all of the records at  $\frac{1}{2}$  of the average price shown." Many collectors felt most of the prices were far too high and were not an accurate reflection of their value. But the hottest letter was received from Joseph Sedlar, one of the "five dealers" who was referred to negatively; here is a portion of his response:

"I think this ("rude and greedy") is a misrepresentation on your part which I may be able to clear up while enlarging the understanding of your survey with criticism meant to be positive and constructive.

"...Here for the sake of completeness is your entire letter that was received by me:

'Dear Sir: We would like your opinion in establishing a fair market value for the following acoustic phonograph records. Please keep in mind the year and demand for each record. Sincerely,...'

"Now place yourself in my shoes and try to imagine the impact of your letter. Considering you are complete strangers to me, your letter came across as a bit forward... Had you taken a few sentences to introduce yourselves as collectors or researchers, explain you were conducting a survey for the 'Graphic,' grade the condition of the records, defined what you meant by 'fair market value,' that is, in a mail sale, or a

garage sale, what a 'dealer' will pay, or a collector, or the price in between? I most likely would have freely priced your list of records, but your letter came across as someone trying to get a free appraisal in order to sell their records to someone else..."

Mr. Sedlar continued by stating it is not unreasonable, under these circumstances, to ask a standard appraisal fee; that the inquirers did not enclose a stamped return envelope, and that the survey contained a subtle suggestion that "the older a record is, the more valuable it is." That, he says, is not always the real situation. He concludes by saying:

"Now with care it is more likely than not that our records will outlast us and we or our survivors someday will sell our collections, preferably to other collectors and not institutions. Therefore I hope you will refine your methods and continue to conduct surveys, as the results are always interesting and changing because the pricing question is never answered. The buyer always complains the price is too high and the seller always complains the price he gets is too low."

\* \* \*

We hope that this letter has cleared up some misunderstandings in this matter and that all parties concerned can deal with each other amicably!

## IN REVIEW

The Edison Phonograph Monthly, Vol. XIII (1915), published by Wendell Moore.

It's always a happy day when a new edition of the E.P.M. arrives -- one which is sure not to end till the late hours of the evening after much interesting reading. Volume XIII, 1915, of Wendell Moore's bound reprint of the Edison "house organ" arrived recently, and as always, t's another fascinating year.

As usual, there are dozens of articles meant for the dealers' eyes, record lists, machines, artist photos, wonderful store windows and interiors, &c. Some of the highlights of this issue are the introduction of Diamond Disc Tone Tests, coverage of "Edison Day" at the Panama-Pacific Exposition, the introduction of the Amberola 30 warhorse, and texts of important speeches given at a two-day convention for dealers at the factory. But by far the most significant event covered in the early issues was the massive factory fire the preceding December and the company's herculean efforts to recover. It wasn't till reading the January issue that I realized just how extensive and devastating that fire actually was. The photographs are quite revealing.

There are also some interesting and amusing tidbits, such as the composer of "I'll Take You Home Again, Kathleen" preferring the cylinder Amberola over the Diamond Disc; why many dealers complained that one model was missing the turntable; and a man who played a short portion of the same record over and over (1200 times) for seven and a half hours! As a bonus, Wendell has given us a reprint of Theodore Edison's 20-page Edison Works Monthly covering the fire, as well as a

1915 Diamond Disc Phonograph sales brochure.

By 1915 the Edison disc system was well established and was obviously healthy enough to take off on its own. As a result, the E.P.M. reverts exclusively to the cylinder line in December.

This excellent and handsome series of reprints is about to come to an end (as this is being written, it is understood that the final volume is on its way to collectors who ordered it). We have always urged our readers to obtain these books for the excellent reference material they provide, and it is now more important than ever to "get on board" if you have any interest in acquiring the complete set.

For information regarding single years or the complete run of The Edison Phonograph Monthly, contact Wendell Moore directly at: 3085 W. Highway 89-A, Sedona, Arizona 86336.

A two-volume compact disc set entitled Historic Recordings of Albert Spalding has recently been issued by the Albert Spalding Historical Society. The set contains thirty-five examples of Spalding's work from his Edison, Brunswick and Victor records. For more information, contact The Albert Spalding Historical Society, P.O. Box 388, Monmouth Beach, NJ 07750.

### JOHNSON'S FACT BOOK

#### TO ELIMINATE VIBRATION

In order to overcome the vibration of the metal horn when playing a phonograph, buckle a shawl strap around the center of the horn as shown in cut.



(sent in from Carl Schueler)

## Wild Bill Davison Is Dead at 83

SANTA BARBARA, Calif., Nov. 16 (Reuters) — William (Wild Bill) Davison, who played jazz cornet in the gangster-run clubs of Chicago in the 1920's and regularly toured Europe and Asia in the decades that followed, died Tuesday. He was 83 years old.

A family spokeswoman said that Mr. Davison, who was in the intensive care unit of Cottage Hospital in Santa Barbara, had an operation two weeks ago for circulatory problems.

Mr. Davison was to have played in Britain and Switzerland in January, and his Wild Bill Davison American Jazz Band will play the concerts there as a tribute to him, the spokeswoman said.

### Started Playing on a Hose

Mr. Davison, who had made about 800 recordings since 1924, grew up in Defiance, Ohio, where he discovered he

could produce notes from a piece of garden hose. A friend gave him an old cornet and he developed a driving style of playing that took him around the world.

He played in Eddie Condon's night-club in New York in the 1940's and 50's and went on to tour Europe and Asia in the 1970's and 80's. "I'll go on playing until my teeth drop out," he said when he was 76. Louis Armstrong once told him, he said, "If anything ever happens to me, I know you can keep on doing what I'm doing." The remark helped keep him playing despite his age, he said.

A gum-chewing musician who made wisecracks out of the side of his mouth, Mr. Davison mostly led his own groups in later years. He toured Japan a few weeks before his operation.

He is survived by his wife, Anne.

New York Times, November 1, 1989

## Pedro Vargas, 85, Mexican Tenor

MEXICO CITY, Oct. 30 (AP) — Pedro Vargas, who was known as the tenor of the Americas during a career that lasted more than 60 years, died of heart failure today at his home here. He was 85 years old.

His eldest son, Pedro Jr., said that he died in his sleep, and that he had been suffering for several years from diabetes and heart problems.

Mr. Vargas sang many times in the United States, at Carnegie Hall, Madison Square Garden, the White House and other places.

He sang for Presidents Franklin D. Roosevelt and Harry S. Truman, shared the stage with Sammy Davis Jr. and counted Frank Sinatra and Julio Iglesias among his friends and admirers, his son said.

### Family Hoped for a Priest

Mr. Vargas was born in San Miguel de Allende, in central Mexico, on April 29, 1904, the second of 13 children. He was a quiet and introverted child whose family wanted him to become a priest.

Instead, he developed an early voca-

tion for music and began singing in a chorus in high school in Mexico City in 1917. After high school, he tried unsuccessfully to become a bullfighter, and then turned to the study of medicine.

But singing remained his first love, and his voice gained him admission to the National Conservatory of Music. He got his first break in 1928 when he was selected to sing the role of Turiddu in Mascagni's opera "Cavalleria Rusticana." The performance led to a tour of the United States.

Mr. Vargas then turned to popular ballads, eventually reaching an audience of millions in Latin America, the United States, Europe and Asia. His rendition of "Fleur-de-lis" was celebrated throughout Latin America in the 1930's.

In partnership with the Mexican composer Agustín Lara, Mr. Vargas popularized the bolero and the pasodoble, the fast-paced Spanish double-step dance. He also appeared in dozens of films, most of them in Mexico.

He is survived by his wife, Teresa; four children, and seven grandchildren.

The Burlington (Vt.) Free Press, Monday, November 6, 1989

## Russian-born pianist Horowitz, 85, dies

The Associated Press

NEW YORK — Vladimir Horowitz, the Russian-born virtuoso who brought "controlled thunder" to the piano in a glorious career that spanned most of the century, died Sunday at his home, his manager said. He was 85.

The manager, Peter Gelb, said Horowitz died in the early afternoon of a heart attack at his home in Manhattan.

He said Horowitz had been in good health and as recently as last week was recording, his living room transformed into a studio as was his custom. Less than three weeks ago, hundreds of admirers filled a midtown record store for an album-signing session.

He is survived by his wife of 56 years, Wanda, the daughter of conductor Arturo Toscanini.

In a letter of condolence to Mrs. Horowitz, composer and conductor Leonard Bernstein called the temperamental pianist "this amazing man."

Pianist Andre Watts said, "It would be hard to come up with an equivalent. There isn't another

Horowitz. Thank God for recordings."

Often hailed as one of the greatest concert pianists, Horowitz emigrated from Russia in 1928 and played his first American concert seven days later.

Horowitz was the model for a generation of pianists and the highest-paid classical pianist in the world. By 1978, he was called a "national treasure" by President Carter.

Indeed, Horowitz three times played the White House — first at Herbert Hoover's request, second at Carter's, on the occasion of the pianist's 50th anniversary of his arrival in the United States in 1978, and the third in October 1986 for President Reagan.

Horowitz, whose sartorial trademark was a sporty bow tie, was known for his intense, electric performances, his technique and skill, his rich interpretations, speed and a power described as "controlled thunder." His style of playing and choice of repertoire led him to be dubbed the last great Romantic pianist.

## Sammy Fain, 87, Prolific Composer of Pop Ballads

By STEPHEN HOLDEN

Sammy Fain, who wrote the music for such well-loved popular songs as "I'll Be Seeing You," "That Old Feeling," "Secret Love" and "Love Is a Many-Splendored Thing," died of a heart attack yesterday at the U.C.L.A. Medical Center in Los Angeles. He was 87 years old.

During a songwriting career of more than six decades, Mr. Fain won two Academy Awards for best song: "Secret Love," from the 1953 Doris Day movie "Calamity Jane," and the title song from "Love Is a Many-Splendored Thing" (1955). The songs, both with lyrics by Paul Francis Webster, became No. 1 records for Miss Day and the Four Aces, respectively.

Among Mr. Fain's other major songs are "I Can Dream, Can't I" (1938; lyrics by Irving Kahal), "Dear Hearts and Gentle People" (1950; lyrics by Bob Hilliard), and the best-selling title song from the Pat Boone film "April Love" (1957).

### Worked in Vaudeville

Mr. Fain was born in New York City on June 17, 1902, and named Samuel Feinberg. A trained pianist, he worked in vaudeville and in the music publishing business as a song plugger before achieving his first success as a composer in the mid-1920's.

Among his early hits were "Nobody Knows What a Red-Head Mama Can Do" (1925), "Let a Smile Be Your Umbrella on a Rainy (Rainy) Day" (1927), "Wedding Bells Are Breaking Up That Old Gang of Mine" (1929) and "When I Take My Sugar to Tea" (1931). Most were written with Mr. Kahal, his principal collaborator in the early years, whom he met in New York in the early 1920's. Mr. Kahal died in 1942.

Called to Hollywood, the team of Fain and Kahal wrote songs for a number of movie musicals, including "Footlight Parade" (1933), "Dames" (1934) and "Sweet Music" (1935). One of their earliest successful movie songs, "You Brought a New Kind of Love to Me," was introduced by Maurice Chevalier in "The Big Pond" (1930). Dick Powell introduced "By a Waterfall" in "Footlight Parade." "That Old Feeling," one of the great



Associated Press, 1978

Sammy Fain

torch ballads of all time, was introduced in the movie "Vogues of 1938."

### Wrote for 'Hellzapoppin'

In 1938, Mr. Fain returned to New York to collaborate with Charles Tobias on songs for Olsen and Johnson's hit vaudeville revue, "Hellzapoppin'," which ran on Broadway for more than 1,400 performances. None of the show's songs were hits, but "Right This Way," which ran for only 14 performances the same year, yielded two of his most famous ballads, "I Can Dream Can't I" and "I'll Be Seeing You" (written with Mr. Kahal). Although "I Can Dream, Can't I" was a hit for Tommy Dorsey in 1938, its most famous rendition was the 1950 recording by the Andrews Sisters.

"I'll Be Seeing You" was popularized in nightclubs in the 1940's and went on to become one of the romantic signature songs of World War II. Closely associated with the cabaret singer Hildegarde, the song was a hit for Bing Crosby in 1944 and inspired the title of a film starring Ginger Rogers and Shirley Temple. In the 1950's it became a theme song for Liberace.

Mr. Fain achieved his greatest success in Hollywood during the 1950's With the lyricist Bob Hilliard he composed the songs for the 1951 Disney film "Alice in Wonderland," including "I'm Late." Two years later, he and Mr. Webster collaborated on the score for "Calamity Jane," for which he won his first Oscar. In the same year, he teamed with Sammy Cahn to write another Disney film score, for "Peter Pan." Among its songs was "The Second Star to the Right."

### Formal Ballads

Following their success with "Love Is a Many-Splendored Thing," Mr. Fain and Mr. Webster supplied the title songs for a number of other films, including "A Certain Smile" (1958) and "Tender Is the Night" (1961). These grandly formal ballads epitomized the official style of movie theme music for 20th Century-Fox pictures of the period.

Some of the other movies for which he wrote songs in the 50's include "Call Me Mister" (1951), "The Jazz Singer" (1953), "Three Sailors and a Girl" (1953), "Lucky Me" (1954), "Hollywood or Bust" (1956), "Mardi Gras" (1958) and "The Big Circus" (1959).

Some of Mr. Fain's other collaborators were Harold Adamson, Lew Brown, Howard Dietz, Ralph Freed, Mack Gordon, E. Y. Harburg, Pierre Norman, Mitchell Parish, Jerry Seelen and Jack Yellen.

Mr. Fain periodically returned to Broadway. His last four musicals were "Flahooley" (1951; lyrics by Mr. Harburg), "Ankles Aweigh" (1955; lyrics by Don Shapiro), "Christine" (1960; lyrics by Mr. Webster) and "Something More" (1964; lyrics by Alan and Marilyn Bergman).

In addition to the two Academy Awards, Mr. Fain's songs received 10 Academy Award nominations. He was inducted into the Songwriters Hall of Fame in 1971. Early this year, he was presented with a special award by The American Society of Composers, Authors and Publishers, on whose board of directors he served from 1979 until his death.

He is survived by his son, Frank, of New York City.



Vladimir Horowitz pauses during a rehearsal for a concert in Moscow in 1986.

### Notes on the Obituaries

**Sammy Fain** recorded prolifically in the late 20s-early 30s period, both as a soloist and in duets with Artie Dunn, Frank Bessinger, and possibly others. It is curious that when he recorded as "The Crooning Composer" he usually sang songs written by others!

**Wild Bill Davison** made his first records with the Chubb-Steinberg Orchestra for Okeh and Gennett in the mid-1920s.

**Pedro Vargas**'s work for Victor was pretty much limited to the foreign series. His lovely "Siboney" appeared in album P-71 (which may have been a special order set for most buyers).

Another obituary for **Ben Barton** claimed he had recorded for Columbia in the 1920s. No reference turns up anything with his name, so perhaps this was done under their "personal" label.

**Vladimir Horowitz** first appeared on Victor Records in 1928 (#1327), and he remained an asset to RCA's Red Seal catalogue for many decades thereafter.

New York Times  
December 13, 1989

## Ben Barton

Music Publisher, 89

By The Associated Press

Ben Barton, a music publisher who supplied songs to Frank Sinatra and others, died Friday at the Actors' Fund Nursing Home in Englewood, N.J. He was 89 years old.

Mr. Barton, who became a vaudeville singer at age 13, auditioned a song for Frank Sinatra in 1943. With the singer and Hank Sanicola, he founded Barton Music, which published many Sinatra hits, including "Learnin' the Blues," "All the Way" and "Love and Marriage."

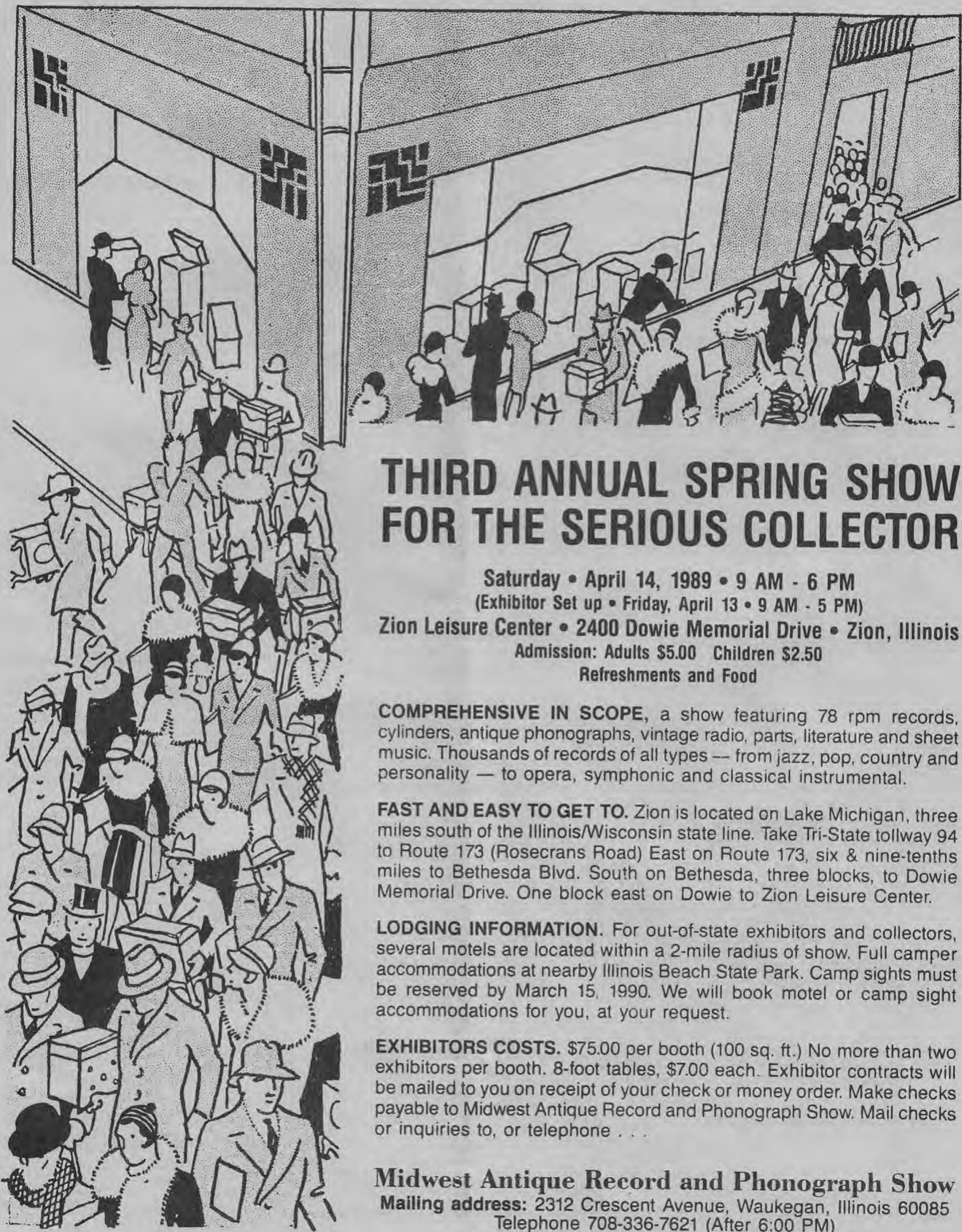
In 1968 Mr. Barton moved to Los Angeles, where he supplied songs for Glen Campbell, Jerry Vale and others.

Mr. Barton is survived by a daughter, Eileen, a former pop singer; a son, Bill; two brothers, Roger and Sam, and two grandsons.

The funeral and burial are to take place today at noon at Mount Sinai Cemetery in Burbank, Calif.



# Midwest Antique Record and Phonograph Show



## THIRD ANNUAL SPRING SHOW FOR THE SERIOUS COLLECTOR

Saturday • April 14, 1989 • 9 AM - 6 PM

(Exhibitor Set up • Friday, April 13 • 9 AM - 5 PM)

Zion Leisure Center • 2400 Dowie Memorial Drive • Zion, Illinois

Admission: Adults \$5.00 Children \$2.50

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**COMPREHENSIVE IN SCOPE**, a show featuring 78 rpm records, cylinders, antique phonographs, vintage radio, parts, literature and sheet music. Thousands of records of all types — from jazz, pop, country and personality — to opera, symphonic and classical instrumental.

**FAST AND EASY TO GET TO.** Zion is located on Lake Michigan, three miles south of the Illinois/Wisconsin state line. Take Tri-State tollway 94 to Route 173 (Rosecrans Road) East on Route 173, six & nine-tenths miles to Bethesda Blvd. South on Bethesda, three blocks, to Dowie Memorial Drive. One block east on Dowie to Zion Leisure Center.

**LODGING INFORMATION.** For out-of-state exhibitors and collectors, several motels are located within a 2-mile radius of show. Full camper accommodations at nearby Illinois Beach State Park. Camp sights must be reserved by March 15, 1990. We will book motel or camp sight accommodations for you, at your request.

**EXHIBITORS COSTS.** \$75.00 per booth (100 sq. ft.) No more than two exhibitors per booth. 8-foot tables, \$7.00 each. Exhibitor contracts will be mailed to you on receipt of your check or money order. Make checks payable to Midwest Antique Record and Phonograph Show. Mail checks or inquiries to, or telephone . . .

**Midwest Antique Record and Phonograph Show**

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